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*The Magazine of Design and Commerce  
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**eDesign** will focus on the central and evolving role of designers in shaping the new global economy.

Using its award-winning i-content management software Expressroom, Worldweb.net will partner with RC Publications to present an online edition of **eDesign**.

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Howard Cadel  
Publisher



# Print

SEPTEMBER/OCTOBER 1999 LIII:V

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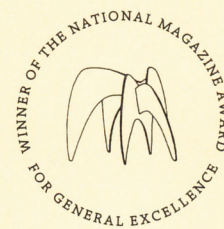
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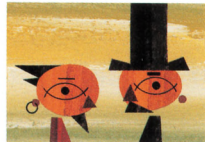
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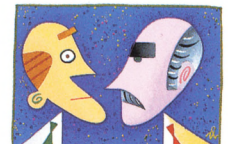
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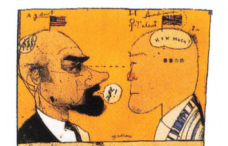
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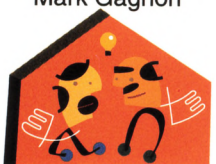
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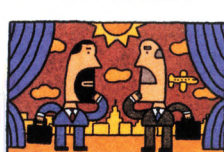
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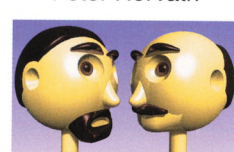
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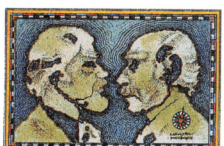
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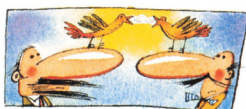
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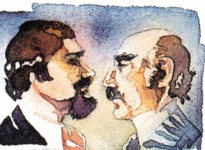
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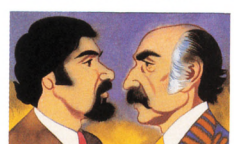
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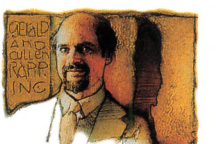
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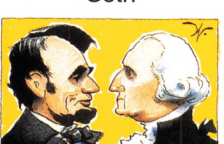
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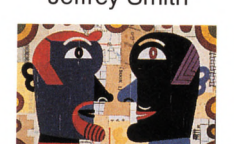
Drew S.



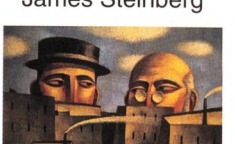
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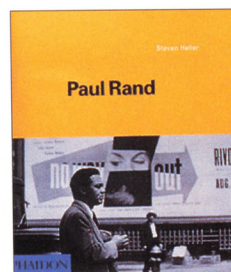
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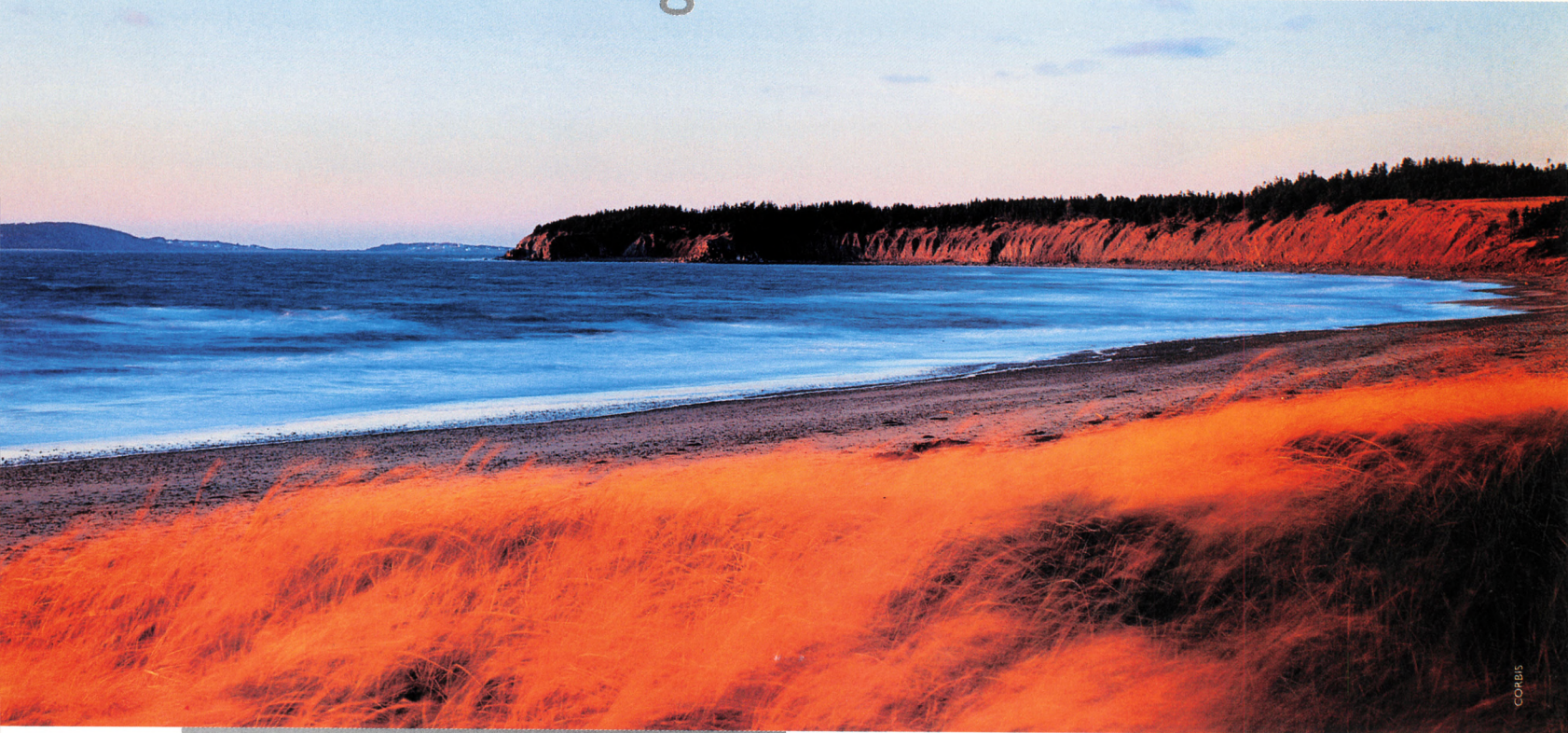
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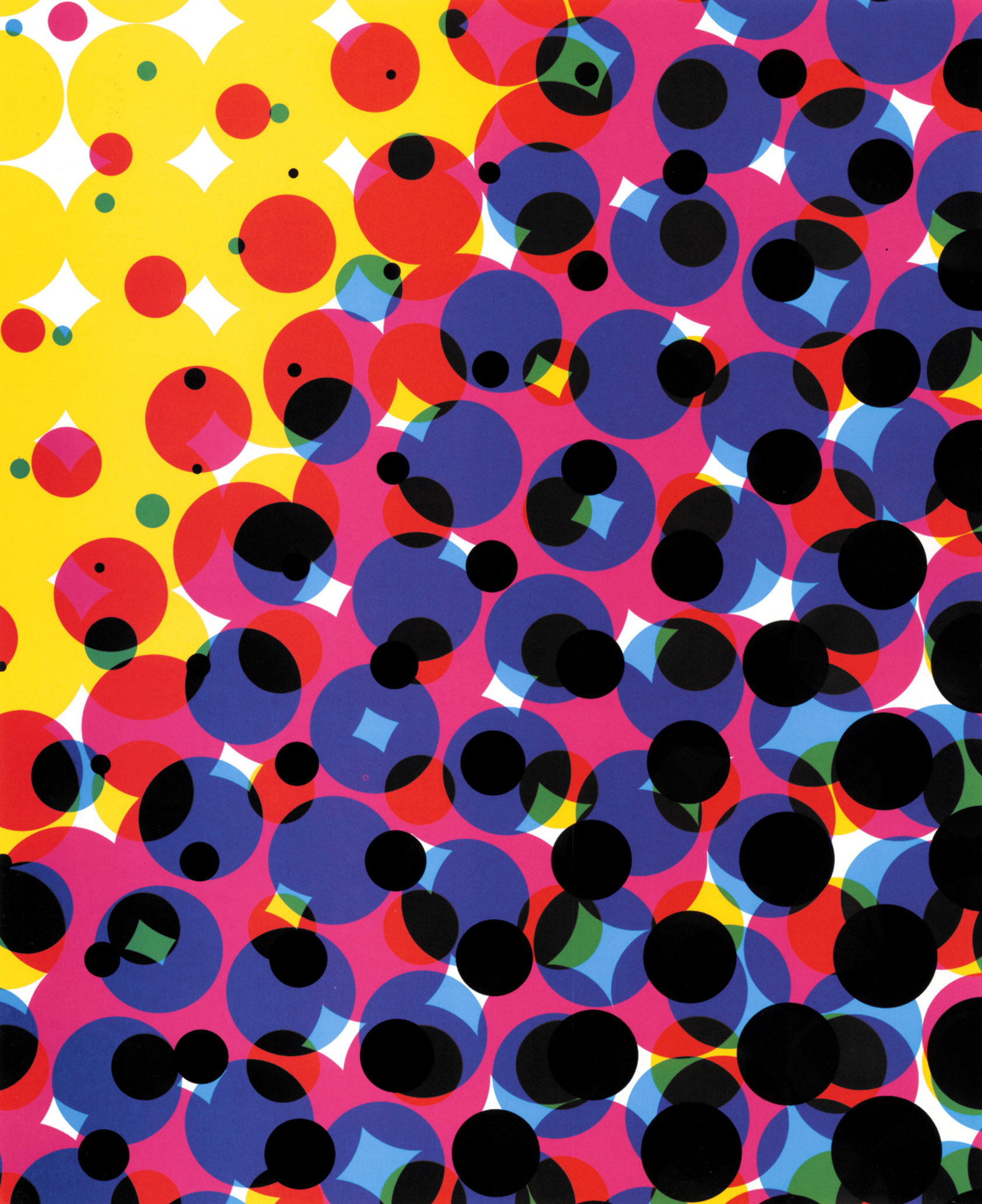
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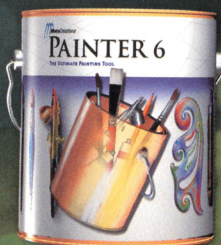
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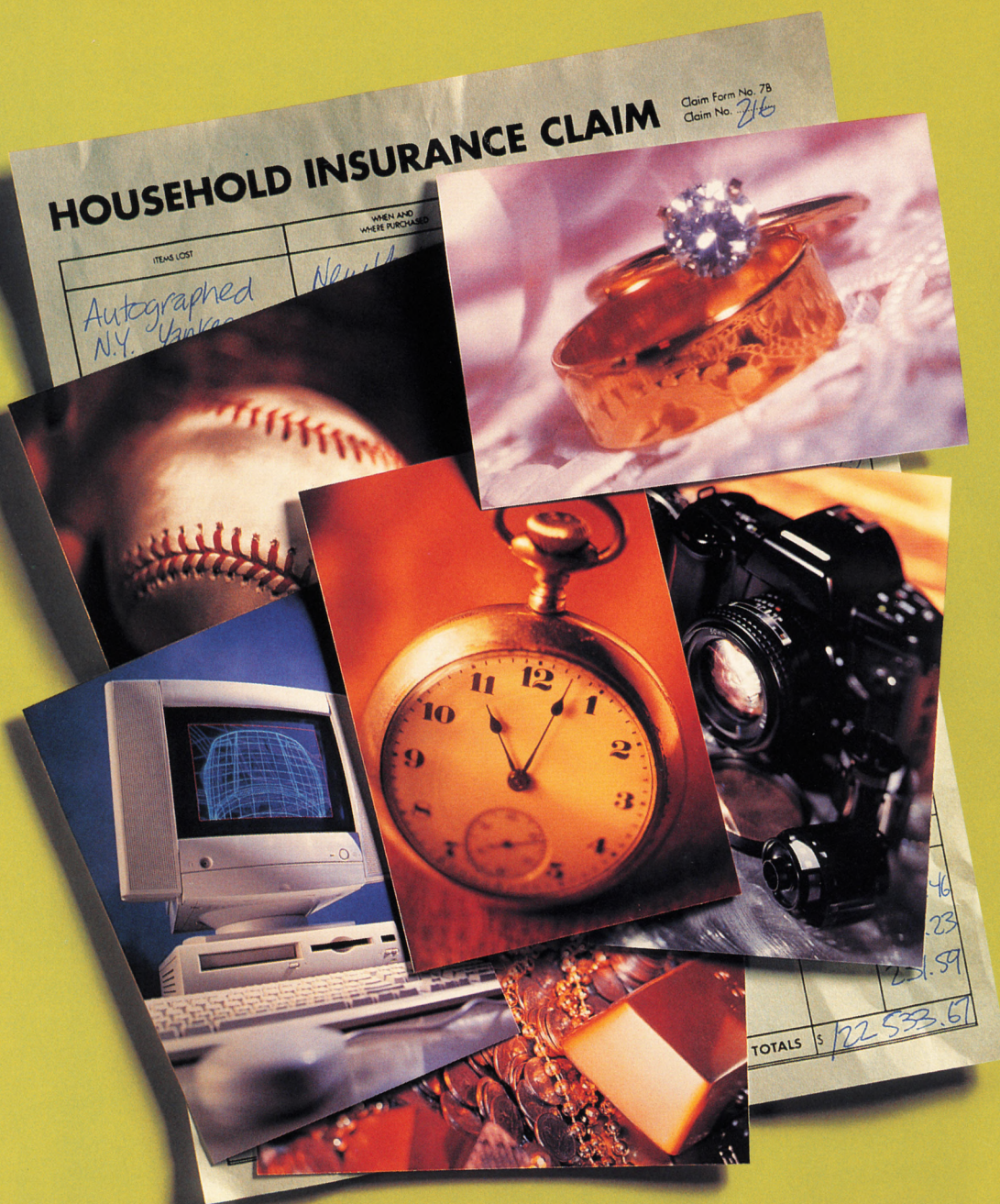
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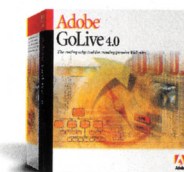
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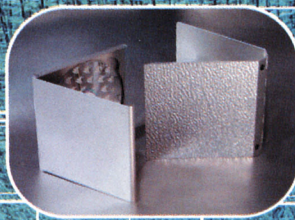
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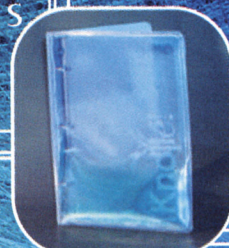
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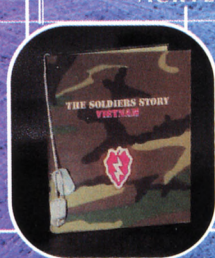
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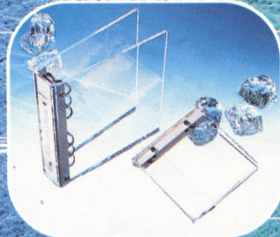
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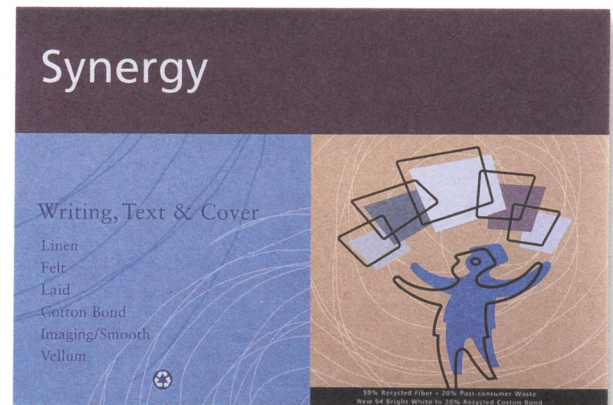
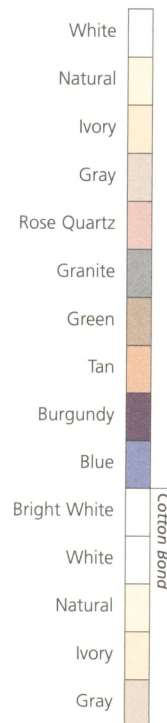
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# A Conversation on Design and the Uncoated Experience

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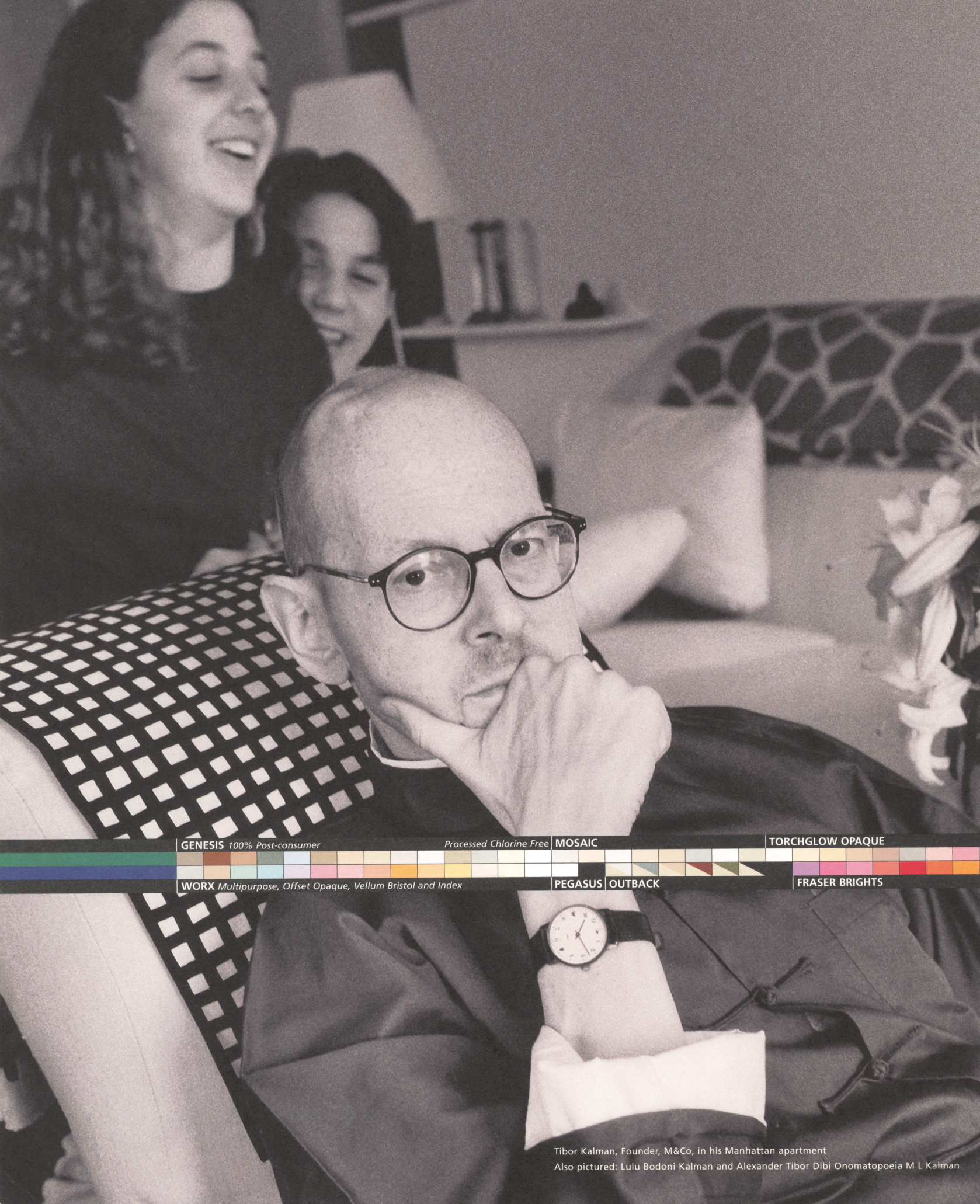
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Tibor Kalman, Founder, M&Co, in his Manhattan apartment  
Also pictured: Lulu Bodoni Kalman and Alexander Tibor Dibi Onomatopoeia M L Kalman



"My first impressions were from the crib. I remember waking early one morning to the sounds of the chandelier in my room swinging. I stood up and watched in fascination. The violence of that earthquake was both frightening and beautiful. Not long after that incident, my family left Budapest. We arrived in New York on January 1, 1957. As we walked the streets of the city I knew immediately this was the place I had to live. The people were electric.

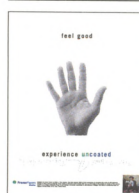
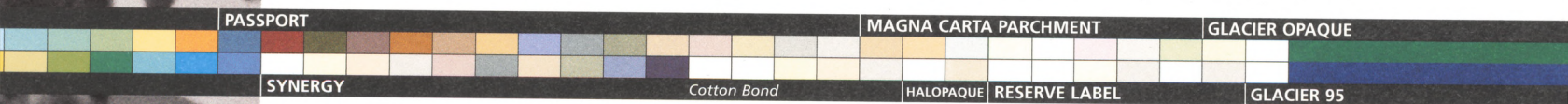
"I was lucky enough to arrive at NYU, Greenwich Village, in 1967. There was a sense that anything was possible. It was a magical time. I studied the newspaper, people and everything going on around me. I became aware politically and developed my values. Every project, every idea, every day has the potential to create new thinking and progress. The things that inspire me are the things I don't know. When you're in the position of not knowing you must rely on your instincts to reinvent the situation.

---

# Tibor on Uncoated

---

"I've always liked uncoated better; it feels more honest. When you put ink on uncoated stock the image feels like it becomes a part of the printed object. On coated stock, especially heavily coated, I've always felt like I'm being sold something at a premium price—a car, or a condo. For the kind of projects I like to do, uncoated is phat."



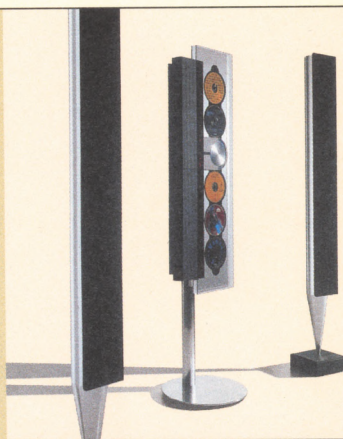
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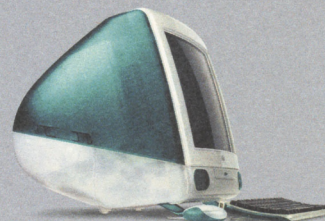




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2nd Place



3rd Place

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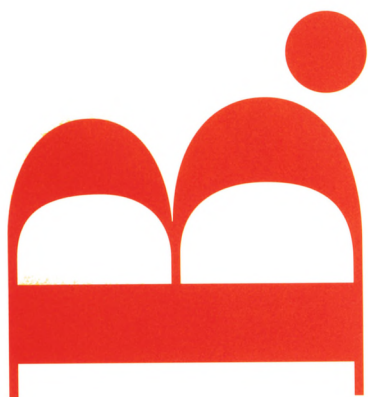
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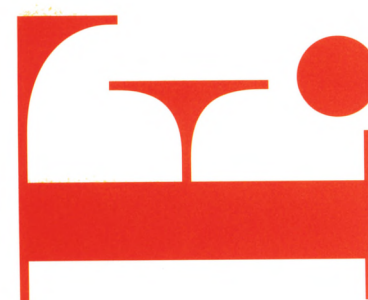




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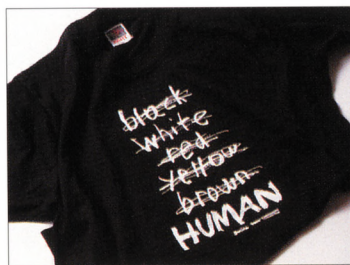
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## SHIRT HAPPENS

There is no small irony that the T-shirt—an icon of freedom of expression—was developed for the U.S. military, an archetypal “don’t ask, don’t tell” institution. Like many of our ideas of public protest, the T-shirt is inextricably linked with the ’60s and a loosening of social strictures, like wearing undergarments under garments, and going along with government action regardless of personal opinion.

War-related protest T-shirts have been in the news again lately, this time worn by Serbs and Chinese at home to inveigh against NATO activities in the Balkans. Recent war coverage in Belgrade showed photographs of volunteers wearing target symbols, standing vigil on bridges over the Danube. Beijing students venting their anger over the embassy bombing were pictured in similar shirts. Both the Serbian version, with a question mark in the bull’s-eye, and the Chinese, with an exclamation point, were captioned “TARGET” in sans-serif type (creating an uncanny resemblance to the logo of a Minneapolis-based retail chain). That the makers of both shirts chose English as their language of expression suggests a media savvy that Americans have been slow to notice in Eastern Europe and Asia. Somewhat perplexing, however, is the meaning of one T-shirt—“Nature”—worn by a Chinese protester on the front page of *The New York Times*. Is this a covert message, or is it simply indicative of what Chinese students normally wear—English-language T-shirts?



On the home front, another intriguing T-shirt was spotted on Timothy J. Boomer, a canoeist who paddled himself into court in Warren, Michigan, after hitting a rock and unleashing a blue streak. (In Warren, it’s unlawful to curse in front of women and children.) Boomer was subsequently pictured in *The New York Times* sporting a T-shirt hand-painted with an image of himself brandishing a paddle and saying, more discreetly, “Son of a !@\*#.” Perhaps Boomer was encouraged in his freedom of expression by Stella McCartney’s fashions at the March induction of her father, Sir Paul, to the Rock and Roll Hall of Fame: “It’s About Fucking Time.” (A clothing designer, Ms. McCartney was not content with the standard-issue short-sleeved shirt; her fashion

statement was applied to one of those chic little tank tops appearing on every teenager in town.)

Another McCartney slogan, “Go Veggie,” might appear in the work of T-shirt designer Buddy Shapiro, who embellishes his products with sayings like “Warm people don’t need fur” and “Conservatives only conserve their wealth.” Shapiro’s tiny Greenwich Village store, Social Tees, doubles as an animal-adoption center. Shapiro got his start in environmental T-shirts, then switched to more general social issues in order to combat “T-shirt hypocrisy.” (“A ‘Save the Whale’ T-shirt is okay,” he says, “but it does nothing to educate people.”) His aphorisms are directed straight to those kids now being put into the “most likely to commit a massacre” category: “If people think you’re weird, you’re probably intelligent,” or “Life is more than looking like a Gap ad.”

Shapiro will be glad if his efforts (“Hopefully, one day we won’t need to write messages on T-shirts”) put him out of business, but even then, Shapiro would likely have plenty of words to wear. —Pamela A. Ivinski



Photo: AP/Wide World Photos

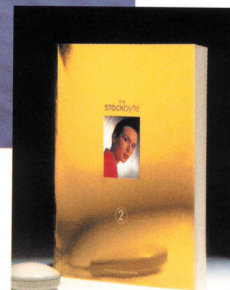


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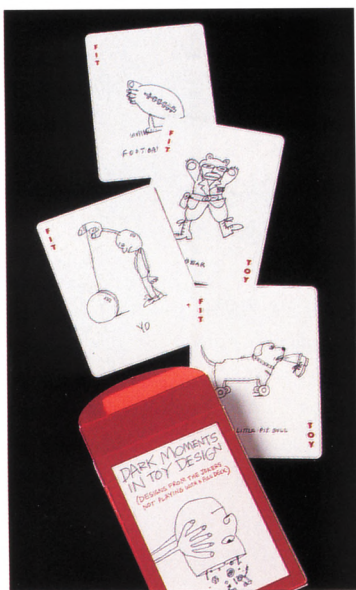
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## NO DEAL

When asked to create an invitation to a dinner celebrating the 10th year of the Fashion Institute of Technology's toy-design department, Harold Burch took an *It's a Wonderful Life* approach—with a slightly perverse twist. "I thought I'd work backwards," the New York-based designer says, "and show how poor toy design might be had the department never existed." In keeping with the theme of "play," Burch produced a deck of cards featuring toys "so demented, depraved, and dopey that no marketing ploy could save them," as one card explains. "Gumbo" soup's main ingredient is a Gumby doll; "Upper GI Joe" displays his intestinal tract to the world; "Pickle Me Elmo" preserves the cute little guy in brine; and "Check Hers" involves a man leering at a woman atop a Checkers board, while she returns the favor in "Check His," peering inside his pants.

Burch, who worked with a number of people on this project, including illustrator Scott Menchin, reports that the response to the invitation was phenomenal. "The dinner was standing-room-only—they had to turn people away." As for the "Dark Moments in Toy Design" decks that may have been kept as souvenirs, Burch is careful to remind users: Keep out of the reach of children.—PAI



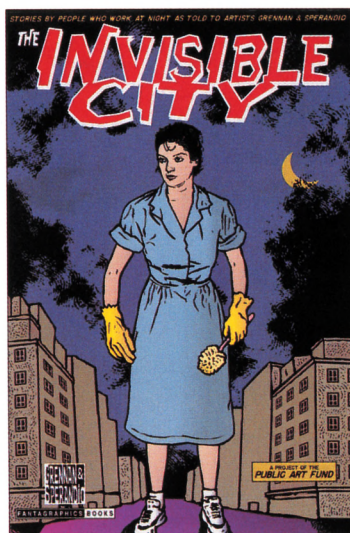
## NIGHT SHIFT

Attention, NYC straphangers: Ever wonder about those hollow-eyed, droopy-lidded people you come across on your morning commute? You know, the only ones in the subway car not clutching a coffee cup, who look more like they're winding down than gearing up? They may be denizens of "The Invisible City," a public art project about nightshift workers in New York City. The series of comics, devised by artists Simon Grennan and Christopher Sperandio and sponsored by the Public Art Fund, tells the stories of a number of people, from a custodian in an office building to a waiter in a gay bar, who toil while most of the city sleeps.

Grennan and Sperandio solicited their subjects through classified ads, the Internet, and flyers, then photographed them in their environs, transforming the photos into flattened comic book line art through a computer process they devised for earlier comic-book projects. Four strips were posted as placards in about 1000 subway cars; those and three other workers' tales were collected into a free comic book (co-published by Fantagraphics Books).

The duo's previous work includes "We Got It!," a chocolate bar designed as a temporary monument to labor, made with a Chicago chocolate-maker's union; "Art School Superstars," a comic created with Boston's School of the Museum of Fine Arts; and "Six Eastbourne Dentists," in which dentists from an English seaside town picked the painting they most related to from a local museum and recreate them as *tableaux vivants* in their offices.

As in Grennan and Sperandio's other projects, the sensibility of "Invisible City" is simultaneously deadpan and earnest—a combination that succeeds because it is informed by their signature dose of utopianism, which imbues the featured workers with a heroic air. Depicted



cleaning toilets, bent over copy machines, or leaving a strip-club job as dawn breaks, they offer philosophical ruminations on "living life backwards." As "Carl," who works in an underground trainyard, puts it: "Some nights my thoughts go deeper than thoughts should go." In the



last panel of his story we see him sitting between morning commuters on a subway, defiantly cradling a beer in his hands as he heads home. Slumped into his seat, he stares directly at us. His thoughts read: "Fuck you all, my job is done. Enjoy your day."—Tod Lippy

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## THE WORDSMITH

It sounds like something out of *Through the Looking Glass*: A man becomes a company with the sole purpose of inventing meaningless words that he licenses to museums as displayable art. But intellectual property is a loaded topic, and Adib Fricke, the German artist who has incorporated himself as The Word Company, approaches it with tongue wedged firmly in cheek. Otherwise he would not have created "Smorp" and "Yemmels," words with as much lip-smacking potential for nonsense as any whimsical neologism by Lear. Fricke plays not only with linguistics, but with graphics. His so-called "protonyms," stenciled on walls of Boston's Busch-Reisinger and other galleries, appear in a bold, right-leaning font evoking corporate

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logos. "Smorp" might be a brand of gasoline or a line of fitness apparel—except that the giggle-inducing sound of the protonym seems to negate such possibilities.

Therein lies the method to Fricke's delightful madness. By giving his words a corporate look, and through the process by which he produces and distributes them, Fricke teases the business world (and the increasingly businesslike art world). Perhaps it was to admonish such teasing that the German government denied Fricke actual copyright on the words. With this gesture, they attempted to emphasize the disparity between an intellectual exercise and the protection of a legitimate investment. They may have a point, but so does Fricke; as the Internet continues to blur the tangibly real and the intellectually contrived, his point will become increasingly valid.—*Caitlin Dover*

## SEPARATED AT BIRTH

It's impossible to determine the exact moment when the worm's-eye-view was first employed by a photographer, but the angle from underneath was a common cinematic trope in old Westerns and classic noirs, used to make gun-slingers and shady characters loom like giants. In the 1950s, when Hans Namuth photographed Jackson Pollock from below while the artist furiously splashed paint on an invisible canvas (actually a slab of glass), the angle not only revealed the secrets of the infamous "drip" technique but also reinforced Pollock's image as a paint-slinging, Marlboro-smoking tough guy straight out of the American

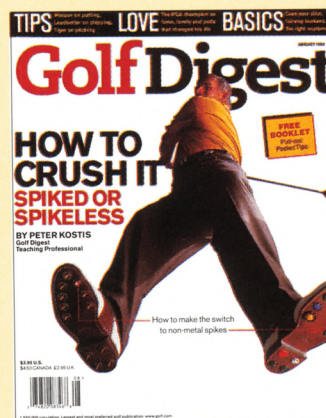
West, come to rescue art from the clutches of effete Europeans.

The worm's-eye-view remains an easy way to give forward thrust to a photographic composition. Or maybe photographers simply enjoy lying on their backs after a hard day in the studio. Recently, the old worm has been viewing quite a bit. Within the period of one year, three very different magazines used the conceit for their covers. *The Nation* started the trend with a crotch view for their "Politics of Travel" issue. This is no overweight, Hawaiian-shirted tourist geek; with his cameras, binoculars, and huge, threatening hiking boots, this traveler is out to conquer. *Golf Digest* then teed off with an up-

ward-thrusting swinger showing off his cleats to illustrate stories on how to "crush" the ball and the advantages of non-metal golf spikes. And *Your Company* posed a pre-teen as if seen from beneath an invisible skateboard for an article on the upstart sneaker makers that "stomped" the megacompanies.

Were these three covers just a coincidence? Or is the view from underground worming its way into current fashion? In a macho culture that values "crushing" and "stomping" all forms of competition and now approaches travel as an "extreme" sport, what the angle from below really expresses is the view from the top.

—Steven Heller



## JEWS YOU CAN USE

*Tikkun* it ain't. (For starters, it's only 16 pages long.) But *Jews.*, a handsome literary newsletter from New York's Hudson Valley, published its first issue this spring with that rarest of commodities—decent poetry—and unsettling narrative illustrations by Marvin Friedman. And it's (un)leavened with wry humor, from its erudite contributors' notes—"Mikhail Horowitz was bar mitzvah'ed Orthodox in 1963"—to an irresistible subscribers' come-on.—*Todd Pruzan*



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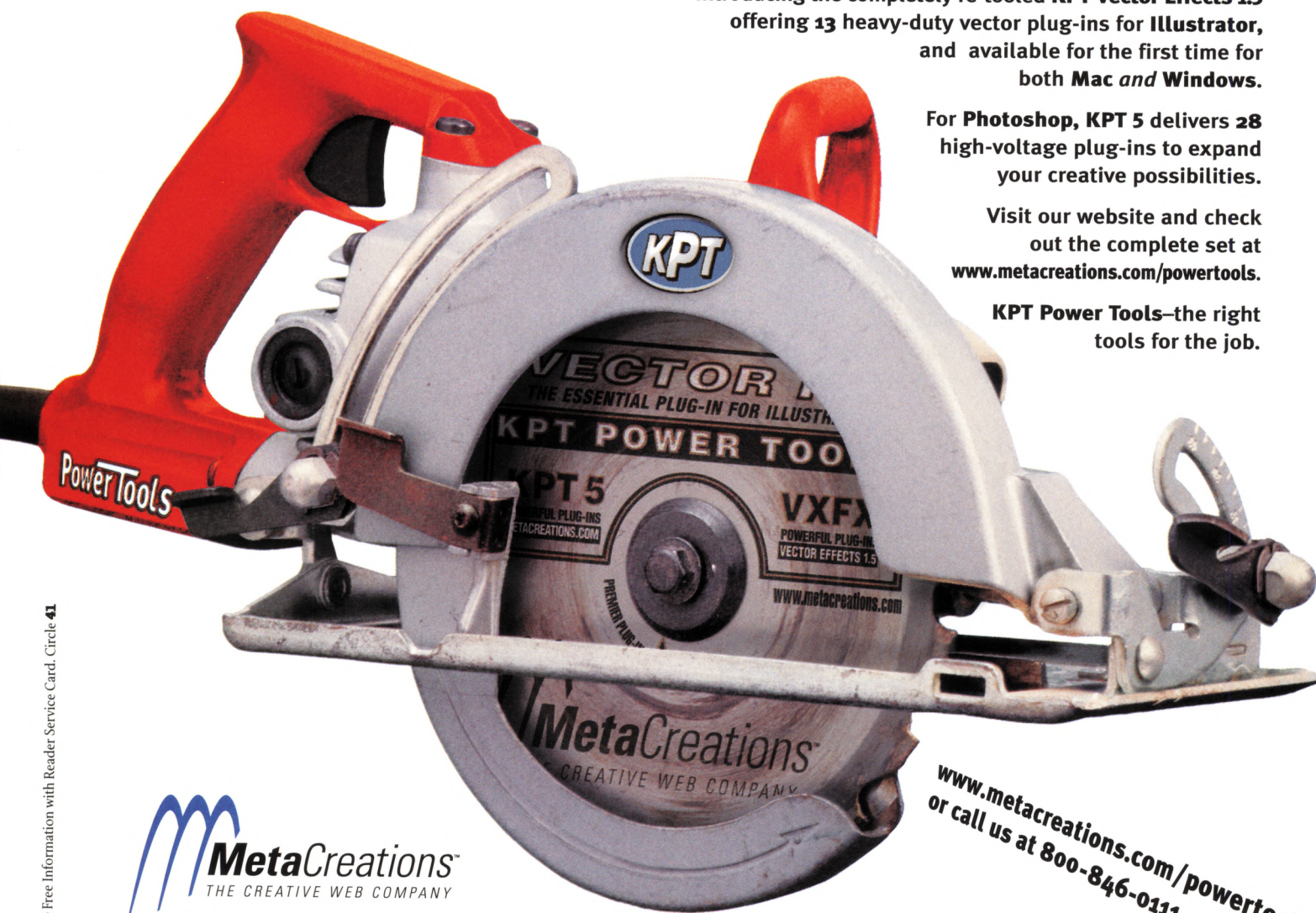
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## F.O.B. TECH SUPPORT

For promotional mailings in the design world, it seems plain manila will no longer do. In recent months F.O.B. has witnessed a slippery deluge of graphic design works mailed in semi-transparent silver-gray static shield bags, often used by designers to signify that the material within has a certain High! Tech! sensibility.

Static shield bags have been used to mail a capabilities brochure highlighting Fuse Design's Internet and interactive work; for an opening invitation to The Tech Museum of Innovation in San Jose; for Reebok's clerk education kits; for an invitation to Western Lithograph's space-theme party introducing a new technology; and for a James Bond-like mission promoting The Discovery Network's 1999 programming agenda, complete with a seal stating "For Your Eyes Only."

At times, the scientific/industrial correlation is overt. Chen Design Associates in San Francisco used the bags to house "Methodology," a self-promotion designed as a clipboard and illustrating 12 design principles that support a hypothesis. Other times the connection is more tenuous. San Diego designer Steven

Morris likes the casual feeling the bag imparts, so he used it to send out a batch of postcards showing off the studio's design and illustration talents. "We are always looking for new, inexpensive ways to house the work," he says. "This is a way to show the work in a fun way that catches attention but shows we are not high, lofty design."

Static-shield bags were originally devised to transport computer chips and other electricity-sensitive devices. All of the bags bear the following warning: "ATTENTION. Contents Static Sensitive. Handling Precautions Required," beside a yellow triangle in which an ominous grasping hand looms, T-Rex-like. Bag distributors such as Uline Inc., in Waukegan, Illinois, were surprised by this packing trend. "We automatically assumed it was connected to growth in the technology industry," says product manager Melinda Oldenkamp, "but then discovered they were being used as fashion-type pieces." Fashionable, yes, but practical, too. The ziplock polybags are reusable—perfect for storing a serving of Tang, or some other space-age snack of your choice.—*Joyce Rutter Kaye*



## COLOR MY WORLD

Can you confirm 130 colors by hue and tone? Recognize the 10 achromatic colors? Indicate the color combination techniques used in fashion, interiors, and signs? Then you're on your way to being a colorist! If not, get up to speed with Shigenobu Kobayashi's 1998 book *Colorist: A Practical Handbook for Personal and Professional Use*. Kobayashi, who founded the Nippon Color & Design Research Institute in 1966, is a self-professed leader in the field of color psychology.

At first, *Colorist* reads like an amateur personality test. Choose 10 favorite colors, favorite type of café chair, favorite building façade—and you'll learn whether you're a "clear"

or "grayish" type. Once securely categorized, you're free to enjoy the rest of the book, which is actually quite charming. One chapter demonstrates the appeal of certain color combinations in various international settings ("Beige, Brown and Bitter Orange—The Colors of Daily Life": an apricot-colored storefront in Amiens, a dark-chocolate doorway in Vienna, an orange public ashcan in Matsuyama).

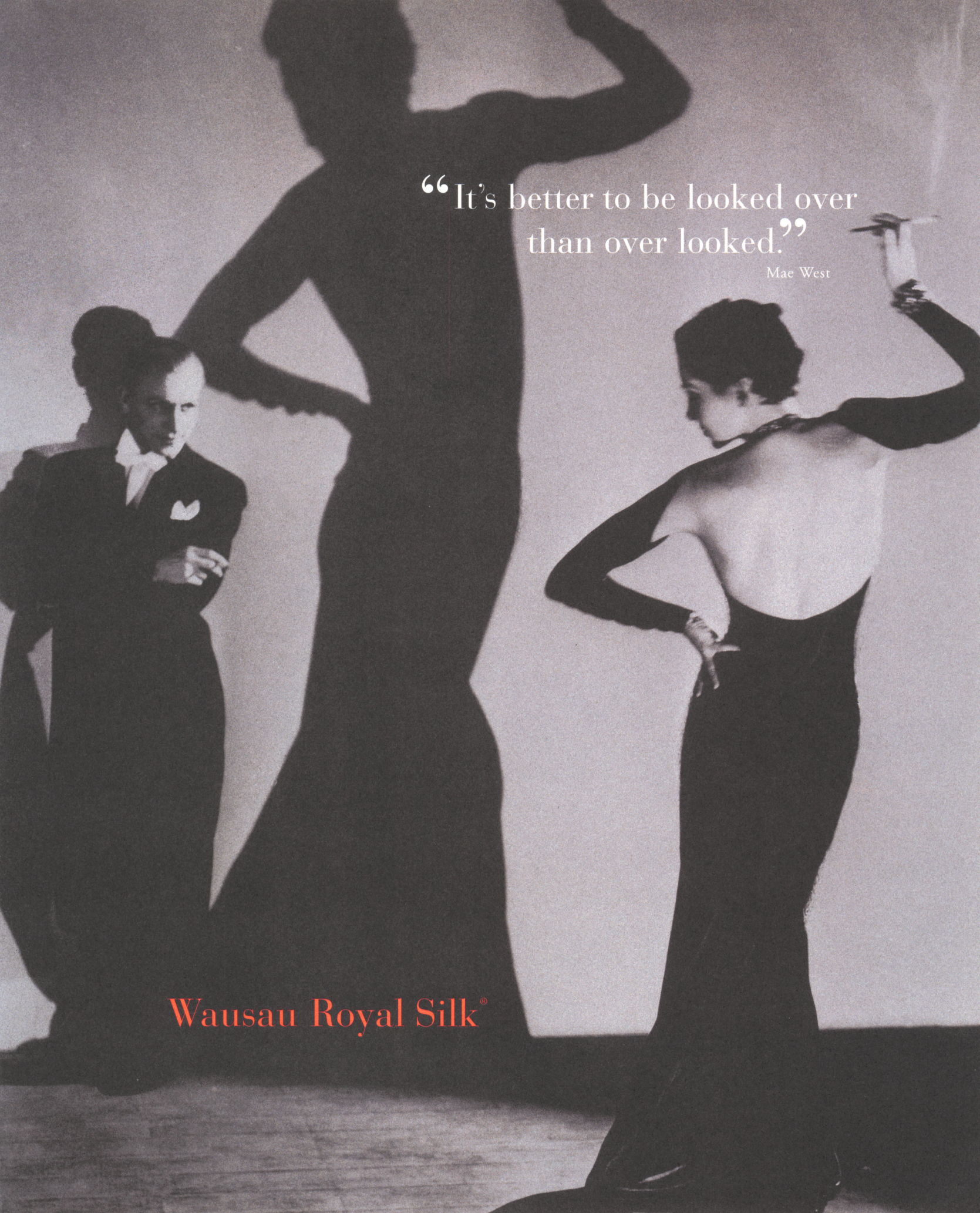
Whether the exercises and graphs of *Colorist* would be of any use to design professionals is hard to say, but the travelogue photos and captions ("A green trash can seems nonchalant and casual, set as it is alongside lake and foliage in Zurich") make it an entertaining read.—*PAI*

## HISTORICAL NOTE

Long before Darwin, there was interest among artists and scientists in the transformation of one natural form into another. French illustrator Charles Philippon satirized such pseudo-scientific evolution sequences in 1834 with a cartoon published in the weekly journal *Le Charivari*, demonstrating in four logical steps the metamorphosis of the head of King Louis Philippe, *le roi bourgeois*,

into a fat, overripe Burgundy pear. Titled *Les Poires*, the portrait was both a verbal and visual pun: *poire* means both "pear" and "fool." Philippon was arrested and charged with inciting contempt; once released, with the provision that he would never again draw the king as a pear, he returned to *Le Charivari* and issued a written statement, with the type arranged in the shape of a pear.—*Roy R. Behrens*





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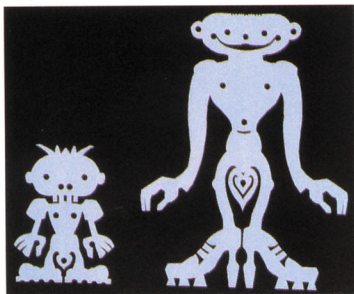
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### THIS IS NOT A MINT

Marketing for Altoids has always focused more on the brand than the product itself, which gives the mint manufacturer the freedom to promote a number of tie-ins that really have nothing to do with fresh breath. In this vein, the company recently launched "The Altoids Curiously Strong Collection," an art exhibit, and the Web site [altoids.com](http://altoids.com).

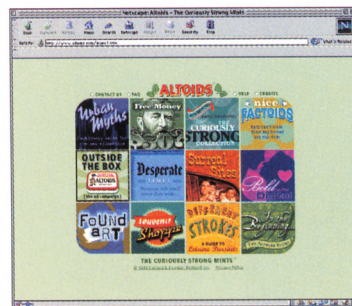
The "Curiously Strong Collection," which opened in July at the Clementine Gallery in New York, includes 20 works, such as *Dandy Is-*



*land*, a digital print of sexually ambiguous creatures by Philip Avila, and *Databank of the Everyday* by Natalie Bookchin, a CD-ROM that, ironically, outlines the death of art in the computing age. Mere pipecleaners become chenille stem sculptures in Lucky DeBellevue's *Pink Bubbles*, and about 50,000 hand-painted light bulbs make up

Steve DeFrank's giant Lite-Brite portrait of *Mad* magazine's Alfred E. Neuman. The collection was shown in Miami and will also appear in Chicago from September 9–30; in Santa Monica, October 22–November 13, and in San Francisco, December 3–January 23.

Chris Peddy, senior brand manager for Altoids at Hunter & Associates, says the members of the contemporary art world were among the first supporters of the brand, so sponsorship of the collection is an attempt to give back to a community that helped the company get started. Peddy emphasizes that Altoids is involved in the promotion of young artists, unlike large corporations that are often content to maintain a superficial affiliation with the arts. "Establishing real, personal relationships with artists through the support of our collection will resonate far more than an accumula-



tion of sponsorships and 'presented by' taglines," he says.

The new Web site, created by Belk Mignogna Associates of New York, also reinforces Altoids' art world involvement. BMA senior designer (and *PRINT* contributor) Laurel Janensch says, "Altoids has achieved an identity closely tied with a young, irreverent, offbeat subculture" with a site that displays the work of more than a dozen illustrators, programmers, writers, and sound artists.—*Ariana Donalds*

### KEA'S ARK OF NEWARK

While revisiting a site I had photographed in the South Bronx, I was surprised to see Kea Tawana threading through the crowds on Third Avenue. She was taking pictures with the kind of camera one gets for subscribing to *Time*.

I had thought she was dead. "I thought you were dead, too," she responded.

Kea opened her mouth to show me she had lost all her teeth. She told me of living in a hole in Prospect Park, Brooklyn, for four months. She had left food there but by now she thought it would be spoiled.

I suggested we go to Newark. We visited the ruins of the Essex County Jail. The chain and lock on the main door fooled me into believing there was no way to get in, but Kea found another entrance. Having been an inmate at the jail in Caldwell, New Jersey, she found it ironic to return to prison. Her eyes, trained by

decades of scavenging, found century-old nails, a cigarette lighter shaped like a gun, and the carcass of a dog. She examined the locks on the jail doors and said she wished she had a torch to cut them loose. In an antique shop, she told me, locks like these would fetch at least \$100.

I sensed that Kea was eager to return to a place where for six years she had built an ark. Her splendid vessel, set on a high point in the Central Ward, was 90 feet long and

30-feet high. "That was the new ark of hope; that's why I had to build it so big," she said. Erected with the discarded fragments of old Newark, the boat attracted visitors from all over the country as well as the unrelenting hostility of local officials who saw it as an eyesore. The city forced her to dismantle it in 1988. Ask whether she hoped to rebuild it, she said, "There isn't any other ark in me." She told me she was afraid her visit would give her nightmares.



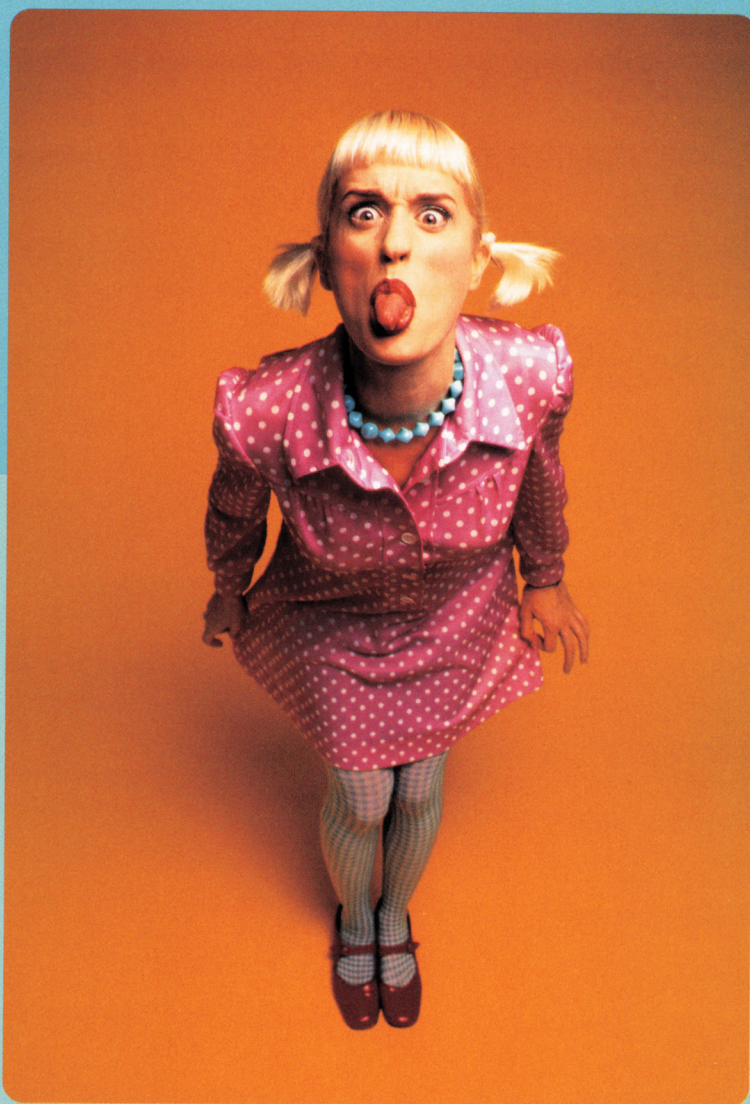
At the Evangelical Reform Baptist Church near the site, the preacher welcomed Kea. Refusing to acknowledge her choice of a female identity, the preacher used the male pronoun when he told the congregation that Kea was "part of the history of this church." People shook her hand admiringly.

Having learned that Murphy Var-nish, one of the largest remaining factories in Newark, was being demolished, Kea and I visited the 19th-century structure with its red brick exterior and tall smokestack rising above a field of rubble. Flimsy two-story houses are rising in the north. "Me and old Newark are history. Just a few crumbs left here and there," remarked Kea as she contemplated the ruins.

In an end-of-the-world mood, Kea advised me to move to the Bronx. Then she asked: "How am I going to get out of Manhattan when the bridges fall and the tunnels are flooded?"—*Camilo José Vergara*



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## French Kiss

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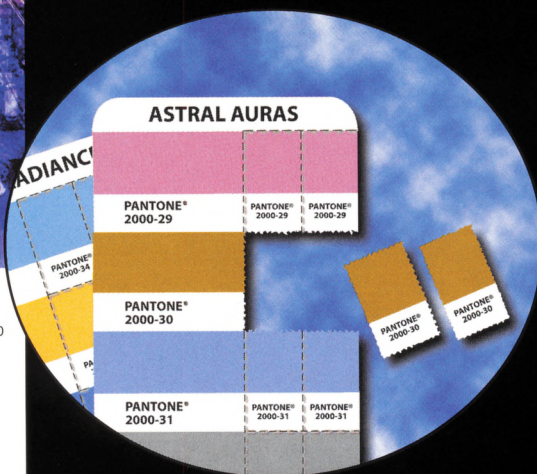


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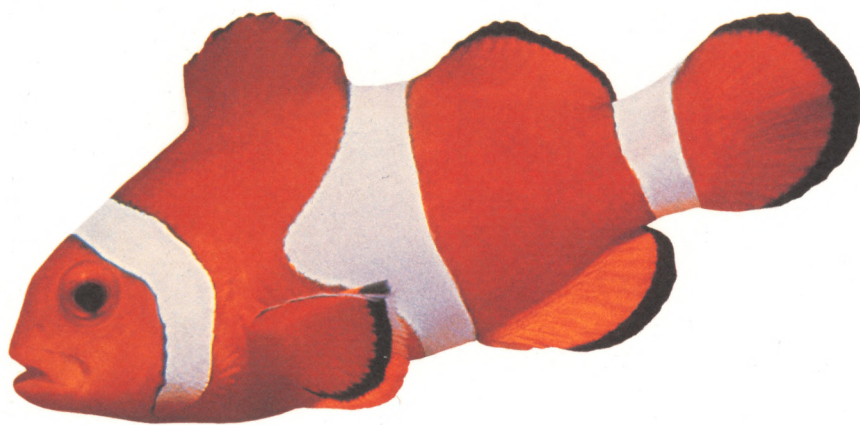
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Quo Usque Tandem

Abutere, Carilina. pot

Entra? Dynamia et

Furor iste tuus nos

Elude? Quom ad fin

Sese Effrenata lach

Audacia? Nihil ne

Te Nocturnum Prae

Palatii, Nihil Ur

Vigilia Nihil Ti

Timor Populi Ni

Quid Consuei Cap

Concursus Bono

Hic Munissimu

Hanc Intelligit

Scientia Teneri

Ignorare Arbit

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Visual means.  
Start over.  
Start over.  
Stay open.  
Stay open.  
Consider the ways it can live.  
Consider the ways it can live.  
Filter the floodgates. Do the math. Search for clues. Again. Reconcile views.  
Filter the floodgates. Do the math. Search for clues. Again. Reconcile views.  
Leave more white space. Why do this? Fix it. Solve it.  
Leave more white space. Why do this? Fix it. Solve it.  
Make the connection. Immediate gestalt. Peel the onion.  
Make the connection. Immediate gestalt. Peel the onion.  
Bright. Translucent. Mysterious. Vivid. Swiss grid.  
Bright. Translucent. Mysterious. Vivid. Swiss grid.  
Sign+symbol. Dynamic space.  
Sign+symbol. Dynamic space.  
Banish static. Waste nothing.  
Banish static. Waste nothing.  
Think about it. There are no new ideas. More coffee.  
Think about it. There are no new ideas. More coffee.  
Intrigue of layers. Liminal explorations.  
Intrigue of layers. Liminal explorations.  
Browse the digital landscape. Play on the edge.  
Browse the digital landscape. Play on the edge.  
Mediate perception.  
Mediate perception.  
Hear how it wants to be said.  
Hear how it wants to be said.  
An elegant solution. Risky. I'm liking it. Kind of. Persistent fantasy:  
An elegant solution. Risky. I'm liking it. Kind of. Persistent fantasy:  
Solve the problem/it looks hot/everyone's happy. Something sweet.  
Solve the problem/it looks hot/everyone's happy. Something sweet.  
Something I can hang on my wall.  
Something I can hang on my wall.  
They won't get it. Will they?  
They won't get it. Will they?  
Detach. Reattach. Detach. Reattach. Reattach.  
Detach. Reattach. Detach. Reattach. Reattach.  
If I could design a fleet of trucks. Just this once.  
If I could design a fleet of trucks. Just this once.  
I'm sticking this one in my portfolio. Over. Layer the digital landscape.  
I'm sticking this one in my portfolio. Over. Layer the digital landscape.  
Play perception. Hear it said. An elegant risk.  
Play perception. Hear it said. An elegant risk.  
I'm kind of Persistent: Solve everyone on my wall.  
I'm kind of Persistent: Solve everyone on my wall.  
They won't get it. Will they?  
They won't get it. Will they?  
Detach a fleet of trucks. I'm over.  
Detach a fleet of trucks. I'm over.  
Start open.  
Start open.  
Consider the floodgates. Math. Again. Change. Leave. Why? Fix it.  
Consider the floodgates. Math. Again. Change. Leave. Why? Fix it.  
Immediate connection. Peel space. Banish nothing.  
Immediate connection. Peel space. Banish nothing.  
Browse the edge.  
Browse the edge.  
Play on.  
Play on.  
Start live.  
Start live.  
Filter views.  
Filter views.  
Leave more.  
Leave more.



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*Editor's Note: In her May/June Cold Eye column, "Dues and Don'ts," Chicago-based designer Jennifer Ehrenberg discussed developments at the American Center for Design. Her piece included comments from ACD chair Meredith Davis and references to AIGA.*

### Views Misrepresented

I am writing in response to "Dues and Don'ts" by Jennifer Ehrenberg in the current issue of your magazine, in which my opinions of the American Center for Design and the American Institute of Graphic Arts have been grossly misrepresented. Jennifer Ehrenberg's reference to my comments have been taken out of context and placed within an unnecessarily inflammatory critique of the two professional organizations that address graphic design. In some instances, Ehrenberg begins sentences with partial quotes and completes them with her own thoughts, leaving the impression that the resulting message is mine. Should you have doubt that her account of my position is inaccurate, I will be happy to furnish copies of other publications in which I have made my opinions quite clear.

While I strongly disagree with Ehrenberg's account of ACD history and analysis of purpose, I will not use this forum to inform her or *PRINT*. My intent in this letter is to confirm both the ACD's and AIGA's commitments to important issues in design and to improving the profession in the hope that *PRINT* will recognize the importance of being accurate in its editorials. As a former member of the national boards of

directors of both the American Center for Design and the American Institute of Graphic Arts, I would like to set the record straight.

When asked by Ehrenberg to define the differences between the two professional organizations, in what she represented as a positive article focused on emerging issues in ACD, I commented that I thought the two organizations had different missions. I saw ACD as an information center focused on providing the most current thinking in the field to an interdisciplinary audience through publications, seminars, and conferences. This represented a change in mission that coincided with the formation of the American Center for Design from the former Society of Typographic Arts, an organization that previously served the Chicago design community with programming quite similar to that of the current AIGA chapter.

I did describe ACD as "a smart designer's organization," quoting others in the field (with AIGA board members among them) and referring to the ambitious level of conference and publication content. I said that this information was frequently challenging and not casual reading material for all designers. I did *not* describe ACD as "the smarter designer's" organization, which unnecessarily sets up a value comparison between these two worthy organizations.

On the other hand, I shared my view of AIGA as a *membership* organization (as reflected by its chapter structure and broadly-defined programming on graphic design) and,

therefore, a better place for national advocacy, networking, and development of camaraderie among designers. Appropriately, *some* of AIGA's activities occur within social environments where the primary intent is not to push difficult content generated by leading protagonists for change, but to provide a forum for all designers to exchange their own ideas and stories related to professional practice and to build a sense of professional community.

The growth and development of AIGA's national agenda, under the able leadership of Ric Grefé, and its local programming, made possible through nearly 40 chapters, relieve ACD of some concern for developing individual conversation among fellow professionals. AIGA is better structured and financed to deliver this mission, and ACD has no reason to mount competitive programs for the same purpose.

However, AIGA involvement in programs designed to develop a personal sense of community among designers doesn't preclude it from tackling substantive issues of the profession or the discipline. AIGA leadership in reforming accreditation standards for schools of design, pioneering new technology-based outlooks on the profession, and providing a forum for the presentation of papers from the membership complement its substantive conference and publication agenda. As an active AIGA member, I have maintained personal involvement in several of these initiatives, something I would not have done had I felt that AIGA was committed to



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“crab-cake induced stupors” or “staggering around casinos with swatchbooks,” as Ehrenberg proposes. It would have been responsible of Ehrenberg to inquire about AIGA activities beyond her own limited experience before writing this article.

In my conversation with Ehrenberg, I did state that I felt some kinds of programs were less likely to find a home within AIGA as it is currently structured. A good example is the “(Re)making History” conference and journal, which built on previous ACD conferences (in design history/criticism and graduate education) and served an already-established academic audience attracted to the ACD history/theory/criticism and education interest areas (obviously not Ehrenberg). Ironically, the language issues Ehrenberg mentions were part of the conference discussion and had she attended, she would have understood the legacy of critical writing and how design is wrestling with these issues. ACD’s programming strategy, around six topical interest areas, recognizes that not all members will be attracted to all things and encourages small, focused conferences, seminars, and topical publications, rather than big events with broadly defined programming. Diversity of audience interest in ACD is built largely *among* programs, not *within*.

Further, Ehrenberg completely missed my distinction between the AIGA’s lobbying for important professional issues and ACD’s promoting design awareness. My point in

mentioning the advocacy advantage of AIGA is that its 8000-plus membership and national representation of graphic design presents a much more compelling case for change in some sectors than is possible through ACD. Recently, for example, AIGA successfully negotiated the reform of national education standards for graphic design with the National Association of Schools of Art and Design and argued for change in the definition of graphic design practice in the U.S. Department of Labor *Index of Occupational Titles*. While supportive, ACD would have had far less negotiating power in these efforts, due to its smaller size and lack of primary representation of the discipline involved. On the other hand, ACD’s historical leadership position on issues of strategic design, which rely heavily on integrated design strategies, make it an appropriate advocate for design leadership in business. AIGA is no less powerful in this sector and makes valuable contributions. Surely there are enough issues that demand organizational attention to spread the advocacy role across two organizations and it makes sense to focus effort where the likelihood of success is greatest.

In a discipline where there is so much to accomplish, I am disappointed by designers and press who feel they need to build professional reputations through derogatory critiques of efforts designed only to better the profession. Ehrenberg’s highly selective examples and over-the-top descriptions make lively reading, but they lack responsible

research, attention to context, and regard for outcome. Certainly, not all service efforts are successful (or even well-conceived), and constructive criticism is welcomed. But this type of journalism does nothing to improve the field and discourages future service contributions from those interested in building a stronger profession.

Meredith Davis  
Director of Graduate Program  
Department of Graphic Design  
School of Design  
North Carolina State University  
Raleigh, NC

Jennifer Ehrenberg replies:

*I apologize for the paraphrasing of Meredith Davis’s written comments concerning the differences between the ACD and the AIGA. It is my opinion, not hers, that the AIGA’s conference in New Orleans was a series of “drunken show-and-tell sessions” fueled by hurricanes and crabcakes.*

#### **Advances at ACD**

Jennifer Ehrenberg’s negligent characterization of management changes and activities at the American Center for Design is out-of-date in light of advances the organization has made in the past eight months. Many of the flames Ehrenberg seeks to fan have long since burned out.

Since a dramatic restructuring of operations, staffing, and programming last fall, the ACD has worked to achieve a level of sustainable development to fulfill our mission. A very successful student conference, the launch of a well-received seminar series, the re-establishment of a

publications schedule, and the recent registration of 900 entries for our annual design competition are among the indicators that the organization is meeting this goal.

Part of the recovery process included some collaboration with other organizations. The ACD strongly supports the missions and programming of other professional organizations such as the AIGA, IDSA, and SEG. Indeed, the strength of each relies on reciprocal levels of respect and communication among all.

There is no dispute that the ACD has encountered difficulties. However, it has survived and moved forward thanks in part to supporters like Meredith Davis, a long-time advocate and tireless volunteer whose commitment to the mission of the ACD—and the AIGA—is without question.

Chris Conley  
President, Board of Directors  
American Center for Design  
Chicago, IL

#### **Strong and Effective**

In “Dues and Don’ts,” Jennifer Ehrenberg offered a witty review of the ACD, its strengths and its perennial challenges with administrative and financial stability. To better make the case for ACD’s relevance, she contrasted its seriousness of purpose with her vision of a hedonistic and shallow American Institute of Graphic Arts. It made for fun reading, but some points deserve clarification.

The AIGA is stronger than it has ever been and both effective and rel-



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evant. Membership has grown 60 percent in the past five years. We have 14,000 members (including nearly 4000 students), chapters in 41 locations, student groups on 60 campuses. Local chapters offered 450 programs last year. We publish our *Annual* and *Journal* on schedule each year, and our last several conferences, both large and small, have been oversubscribed. We offer small discussion groups and large gatherings, serious critical events and publications, and opportunities to socialize with colleagues. We are exploring new programming concentrations in motion graphics, digital design, and branding strategy. Our education task force, so ably chaired by Meredith Davis (ACD's former chair), has made great strides in developing accreditation standards for college and graduate programs. And we are finally gaining credibility as a voice for the profession in national arenas.

We honor and respect the ACD's unique, thoughtful, and serious programming, for it represents one of the many dimensions of design that should be available to the profession. At the same time, we have noticed how many small niche organizations have extraordinary energy and enthusiasm in programming but end up competing with each other where there is no competitive advantage (or even interest): administration and overhead.

Recognizing this, the AIGA has offered to take on the administrative and financial "back office" functions for smaller, independent organizations. This includes assistance with

professional staff and practices such as editing and publishing, database management, gallery operations, and competition processing. We would do this at our cost, so that all of the energy of these organizations could go into independent programming. Jointly exploring ways to insure the stability of organizations like the ACD, without compromising any of those characteristics that differentiate us, would benefit the entire profession. But perhaps the daily drama of the struggle for survival is more interesting.

*Richard Greffé*  
Executive Director, AIGA  
New York, NY

### Something of Value

I believe each organization [ACD and AIGA] has something valuable to offer the professional communication designer. And this value has nothing to do with "drunken show-and-tell sessions." AIGA has worked very hard over the recent past to grow a vital and committed community of professional designers. Members interested in sharing knowledge, learning more about our profession and its relevance to the larger business community, reaching out to audiences and communities that can benefit from our expertise, and learning how to serve our audiences better. The 25 percent growth in membership we've seen over the last two years indicates we are doing something right.

*Mark Oldach*  
President, AIGA/Chicago  
Member, American Center for Design  
Chicago, IL

### What Purpose Served?

I am shocked that a responsible journal would support the recent article on the American Center for Design by Jennifer Ehrenberg.

This article's smart-alecky "expose" tone and manipulative use of pejorative words made me think I was reading about some global conspiracy to dominate world markets instead of a small nonprofit relying on dedicated volunteers.

Many of the author's assertions are inaccurate—did you do any fact-checking here? Most disturbing was the quote attributed to Meredith Davis about drunken paper reps. Anyone that knows Meredith knows her softly measured, rather academic speaking manner. I can imagine a number of other colleagues using this flippant tone, but not Meredith. I am afraid this alleged quotation is rather libelous.

*Katherine McCoy*  
Buena Vista, CO

### Counterattack

Why did you run that inaccurate, anti-intellectual, and oh-so-clever attack on the ACD? Are you that desperate for column-inches? Do all those paper-company ads not pay enough that you can afford a fact checker? Do all those stock-photo-company ads not pay you enough to actually read the text of the magazine before it goes to press? Does your tight publishing schedule preclude you from wondering about the quality of an essay that, in the guise of attacking ACD, manages to insult the AIGA as well? Do unsubstantiated accusations like "The

ACD's board forced out the last two directors . . ." not make anyone in your editorial department wonder if, in fact, such accusations are true? Did anyone bother to check any of it out? Did anyone in your editorial department wonder why *PRINT* was publishing an attack on a nonprofit organization that, however flawed, promotes the development of the graphic-design profession, i.e., your audience? Did anyone in your editorial department wonder why *PRINT* was publishing yet another tired attack on too many big words in a design history publication, or too many dumb words out of the mouths of designers—conditions that I daresay I've seen on the very pages of your own publication? Did anyone in your editorial department wonder why *PRINT* was publishing yet another tired prescription for what the design world needs now—more events and design and marketing? Did anyone at *PRINT* suspect that perhaps the author's use of the word "arrogant" displayed more than a touch of arrogance?

*Lorraine Wild*  
Los Angeles, CA

### Spell Check

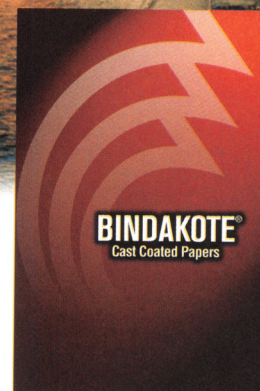
In your Back Talk interview with Fred Seibert [May/June], I noticed a misspelling. This is one of the most common misspellings in animation, but I still hoped that a great magazine like yours wouldn't fall prey to it. You spelled Friz Freleng as Friz Freling. That just kills me and I really had to point it out.

*Amid Amidi*  
Fresno, CA



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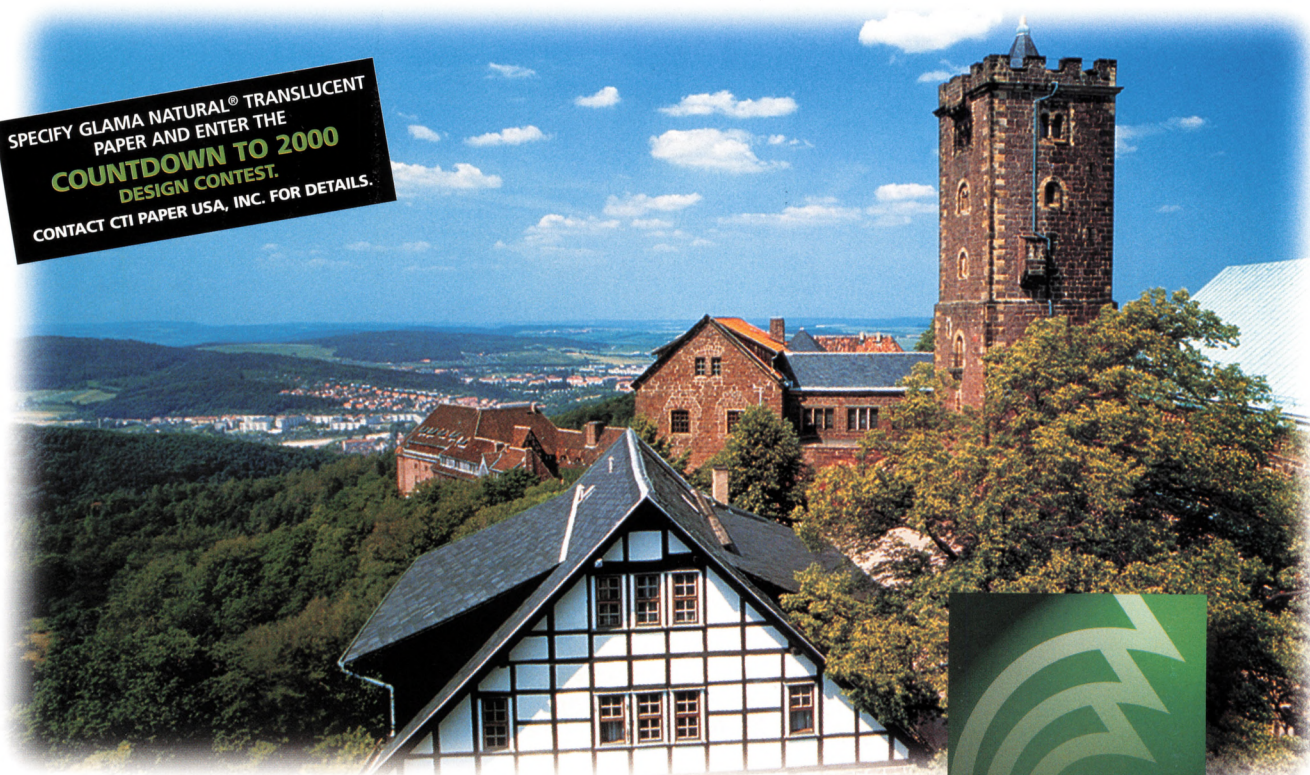
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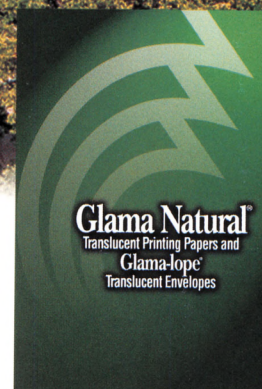


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# EYE The Hard Sell A COLD

By Michael Dooley

Everywhere we turn these days, we get flashed. Images of male genitalia have become nearly impossible to avoid. No sooner had we forgotten John Wayne Bobbitt, Pee-Wee Herman, Long Dong Silver, and Hugh Grant than Bob Dole decides we need to know how Viagra has restored his wounded psyche, and his former adversary, the cigar-wielding President Clinton, seems intent on demonstrating his own prowess on a citizen-by-citizen basis.

Yes, the penis is in the public eye like never before, so no surprise that it's made its way into the calls-for-submissions to graphic-design competitions. Phalluses both subliminal and blatant have popped up in event and competition promotions in the past year, and much of the work has come under fire. Some find its display to be in questionable taste; others believe it's a sign that males in the profession are becoming too cocky.

But is there real justification for folks getting all hot and bothered, or has the matter been blown out of proportion? Let's hold up a few pieces for examination.

Two posters from the traditionally buttoned-up South groped for this trendy body part, one more clumsily than the other. An invitation to an Addy awards ceremony in Norfolk, Virginia, by Virginia Beach agency McMahon Creative, pairs a Viagra bottle and an Addy trophy with the headline, "Now available with prescription. Or without." Copywriter Paula McMahon says the agency wanted to do an "edgy" ad; instead, it comes off as obvious



The Art Directors Club 78th annual call-for-entries.

and pedestrian (not to mention gender-exclusionary, if we're being literal-minded).

In nearby North Carolina, a man sneaks a sidelong glance at his neighbor as they stand at a row of urinals—"See how you measure up"—in a call-for-submissions poster for the Piedmont Triad Advertising Federation's Addy competition. The theme reflects the contest's rigid judging standards, and the Burris Agency in High Point was proud to have offended "the suits": "If it doesn't make someone nervous, you shouldn't do it, because it will just be part of the general clutter," reasons copywriter LeAnn Wilson-McGuire. Modestly accomplished, the poster delivers the informational goods while ridiculing awards as a yardstick by which designers measure their self-worth—and unlike the Virginia version, it skewers male vanity, letting women in on the daring, if dated, joke.

Let's move up to the alleged urban sophistication of New York, where the Addy Club promotion emphasizes designers' obsession with the work, not the prize. A call-

for-entries poster depicts a deep blue Manhattan night, a distant apartment with a well-lit window, and a nearly naked man and woman on the verge of a tender embrace. In the foreground, a guy with a scruffy beard gapes through a pair of binoculars—not at the pre-coital couple but at a three-story image of a yellow rubber duckie on the side of a building. (The duckie, with the Mercedes-Benz logo imprinted on its eyes, was the winning entry from last year's contest.) The image, by New York agency Hill Holliday, attempts to convey that advertising can be more compelling, more stimulating, than sex, and the Club is pleased with its "irreverence." Its execution, however, is about as funny and racy as a *Playboy* cartoon circa 1958.

Jumping over to stiff-upper-lipped Britain, the London association Designers & Art Directors hoped to reposition itself as a youthful, hip organization when it assigned Saatchi & Saatchi and Farrow Design to promote its worldwide competition. One resulting ad shows a harsh Polaroid-style photo of a man's black nylon briefs bulging with the contour of D&AD's Yellow Pencil award; another equally artless ad shows the Pencil standing amidst vibrators and dildos in a medicine cabinet. And a graphic for the call-for-entries brochure imprints the Pencil on individual Viagra tablets—as if one prize-as-potency-pill play wasn't already one too many. D&AD's chief executive David Kester says that those who take offense are simply missing the



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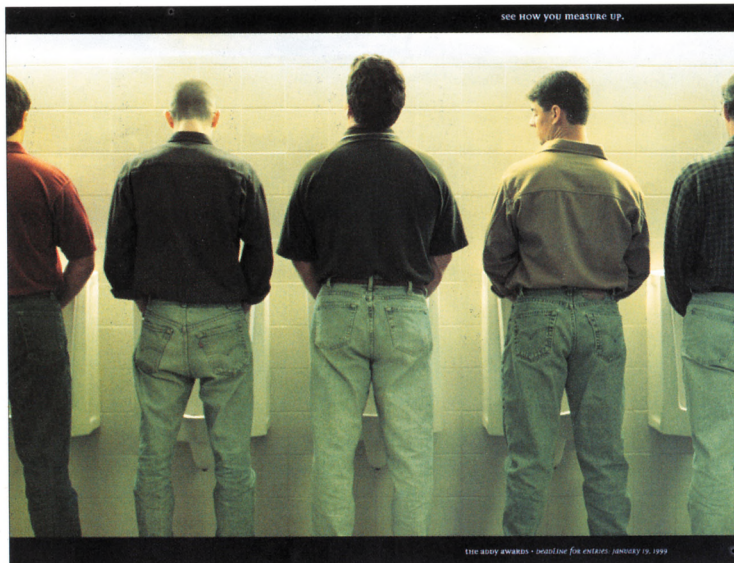
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point, but there isn't much of a point here, other than the one on his Pencil. The concepts are so trite, their presentations so dry and reserved, that any irony in using this stubby writing utensil as an icon of sexual ecstasy is easily lost. And so we're left with a campaign that somehow is both stiff and limp.

Back in New York, we have a promotion for the international competition held by the locally based Art Directors Club. The ADC, also intent on shaking its over-the-hill image, had MTV's off-air creative group design its call-for-entries mailer. The teaser copy, "By yourself," unfolds to a Seussian "With the TV on. In a group. On the Web. In the dark. With a magazine." The full poster depicts a computer-generated illustration of a gigantic pulsating vibrator, dubbed the "creative stimulator," glowing in brilliant yellow with an acid-green handle; bulbous, rubberized protrusions on its pink neck; and missile-shaped extensions on its silver metallic head, ribbed for who-knows-whose pleasure. The payoff: "However you get off, get it in by January 15, 1999."

Its visual treatment isn't particularly innovative, echoing the macho cybergraphic style demonstrated throughout the 1990s by Thirst, Me Company, and the late P. Scott Makela. And the sexual entendres are puerile. Yet the poster proved popular among its intended audience, many of whom displayed it in their studios like a high-tech tribal totem. It also unleashed a Pandora's box of vitriol. Critics denounced the ADC's creative stimulator as ugly,



The Addy North Carolina Awards deadline-for-entries poster.

obnoxious, demented, and "obviously designed by a male with a very small penis"; one former ADC president threatened, in a scathing letter to its board of directors, that he would "do everything to see that you will not get an opportunity to produce more crude junk." Even D&AD Pencil-pusher Kester considers it "disgusting and obscene."

But the ADC claims to be unfazed, citing "scintillating" responses as proof of the psychedelic power tool's ability to excite. Indeed, the Vibrator From Another Planet succeeds by the sheer force of its out-of-control lunacy. Its execution is so patently absurd as to parody the notion of the creative process as a source of self-gratification, and its self-consciously sophomoric stance takes a well-deserved poke at venerated views of high design and refined taste. While the creators of most of the other designs are rela-

tively clumsy and restrained in their approach, this team is not only having comfortably uninhibited fun itself, it's also sharing the fun with its "partners," the audience that appreciates the poster's subtext. And this is what brings the work beyond sex into something resembling love.

Max Bruinsma, former editor of the British magazine *Eye*, recently wrote about D&AD's Pencil and ADC's vibrator without drawing much distinction between them. He admonished designers to spend less time "getting off on their own work" and more time listening to the needs of their clients. But ironically, both pieces fulfill their creative briefs perfectly; their clients credit them for marked upswings in submissions. And their functional success is to be expected: With jaded, cynical creatives as their target, sex-as-sales-strategy is an effective approach for appearing transgressive while assur-

ing bang-for-the-buck results.

Bruinsma also blasted both campaigns as masturbatory and products of male-centered egoism, "just too phallic to be trusted!" His broad-stroke condemnation and strict equation of aggression with masculinity misinterprets the ADC's stimulator—it's tongue-in-cheek, not hand-on-crotch. But countering the argument may be futile; considering his apparent scorn for graphic self-pleasure, it's unlikely he'd ever heed the humbling advice often meted out to those who can't take a joke.

While most of the work here fails to satisfy esthetically, the ADC's—and, to a lesser extent, the Piedmont Triad Advertising Federation's—calls-for-entries demonstrate that, properly handled, the male organ (and bad taste) have a place in graphic design. This isn't to say that the profession isn't capable of producing a much higher caliber of design. Perhaps a future wave of promotions using female iconography would generate even more controversy, but they also might be smarter, subtler, and more sophisticated.

Meanwhile, it's helpful to keep in mind that promotions for pompous, self-congratulatory design awards shouldn't be taken so seriously. To misquote a celebrated Viennese psychoanalyst, sometimes a Pencil is just a Pencil.

*Michael Dooley writes for PRINT, AIGA Journal, and other publications. His article on Madonna's book Sex will appear in the anthology Sex Appeal: Eroticism and Graphic Design.*

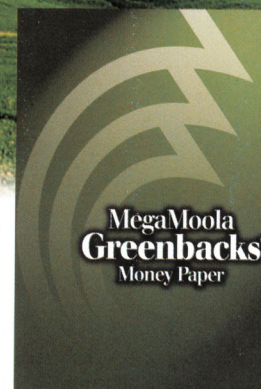


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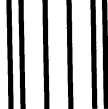
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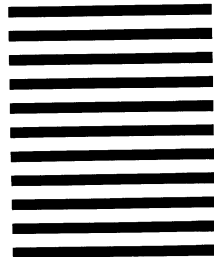
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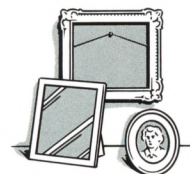
### PLUG-INS



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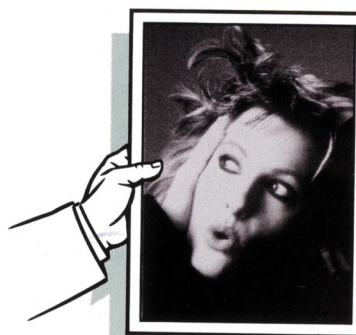
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# P. SCOTT MAKELA, 1960–1999

# TRIBUTE

By Bruce N. Wright

Polymath and iconoclast P. Scott Makela, who died suddenly on May 7 at age 39, seemed to be the pure embodiment of his time and place. He was a digitally-based designer whose highly charged graphics, film, and video work for such corporate and cultural clients as Nike, Sony Music, Warner Bros. Records, Propaganda Films, MCI, MTV, and Kodak pushed the boundaries of traditional design and perfectly expressed the excitement of new technology and global communications that characterizes the 1990s.

Design was both a religious and a sexual experience for Makela; his designs tapped into base emotions and elemental concepts. A typical Makela poster or composition reveals hierarchies of information. Juxtaposing bold typography with strong visual images, he created new levels of meaning from the raw materials of each assignment, going beyond what clients expected, to produce work uniquely his own.

Born and raised in St. Paul, Minnesota, Makela received a bachelor of science degree from the University of Minnesota, a BFA in 1985 in graphic design from the Minneapolis College of Art and Design, and an MFA in 1991 from Cranbrook Academy of Art in Bloomfield Hills, Michigan, where, with his wife, Laurie Haycock Makela, he served as co-chair of the 2-D design program from 1996 until his death.

Katherine McCoy, a mentor of Makela's and former co-chair of the Cranbrook design program, describes his attraction to technology as inherent. "Scott was the most

fearless of design students," she recalls, "plunging head-first into each new technological opportunity and making it his own. His optimistic passion and inclusiveness led him to harness the power of digital media to animate everything from traditional print to a broad range of electronic communications that included motion and sound."

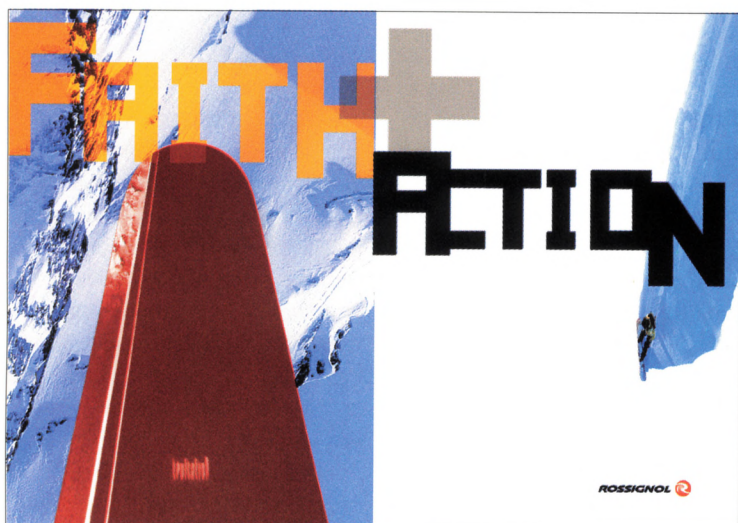
Makela's fascination with the potential of the computer began in art school, where he struggled to bend the machine to his will. Jan Jancourt,

associate professor at the Minneapolis College of Art and Design, and a close friend, recalls Makela's time at the school: "He was one of the first to really force the computer to go beyond the commercial norm of its capabilities. He spent hours and hours trying to push its limits, to make it do exactly what he wanted it to do." According to Makela's brother, Eric, Makela claimed to be the second person in the Twin Cities to purchase the first generation of the Macintosh Computer—very



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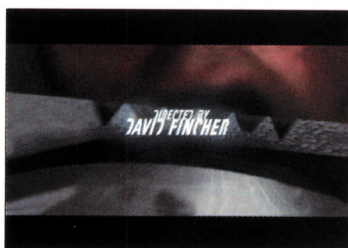
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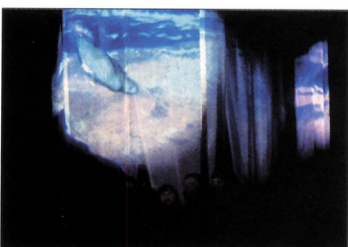
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costly at the time—as soon as it became available.

It was his facility with computers that attracted the attention of graphic designer April Greiman, a visiting artist at MCAD during Makela's undergraduate days. She encouraged him to visit California after graduation. And so, with no apparent hesitation, upon graduation Makela left immediately for Los Angeles with MCAD classmate Paul Knickelbine and set up a design practice, Makela+Knickelbine Design. "We went out there in a rusted-

1. P. Scott Makela in a helicopter before being dropped off for a snowboarding excursion in the Swiss Alps, 1966.

2. *Whereishere* poster with diagram of Makela's concept for pedagogy at Cranbrook.

3, 4. Campaign proposal for Rossignol snowboards.

5, 6. Opening titles sequence for David Fincher's *Fight Club* depicts a journey through the brain, the synapses, the frontal lobe, a sweat gland, a hair

follicle, and finally down the barrel of a gun pointed at actor Edward Norton. Credits flash and snap throughout the journey.

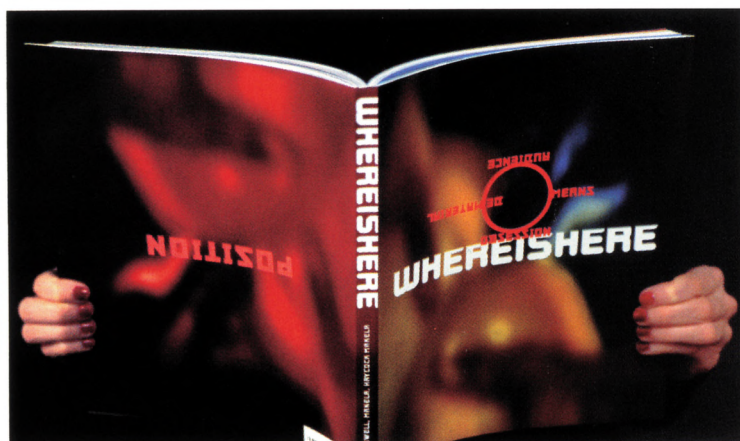
7, 8. Installation shots of Connections Theatre, Cranbrook Institute of Science, MI. In a 15-minute program employing over 2000 images, 30 pieces of live action, custom typography, original music, and the natural voices of adults and children, audiences learn how everything in the universe is connected.

out Chevy with just \$300 to our name," says Knickelbine, a graphic designer now based near Milwaukee. "It wasn't too long before things started to happen. We had every kind of client you could imagine: plastic surgeons, drycleaners, hardware stores, microbreweries, printers."

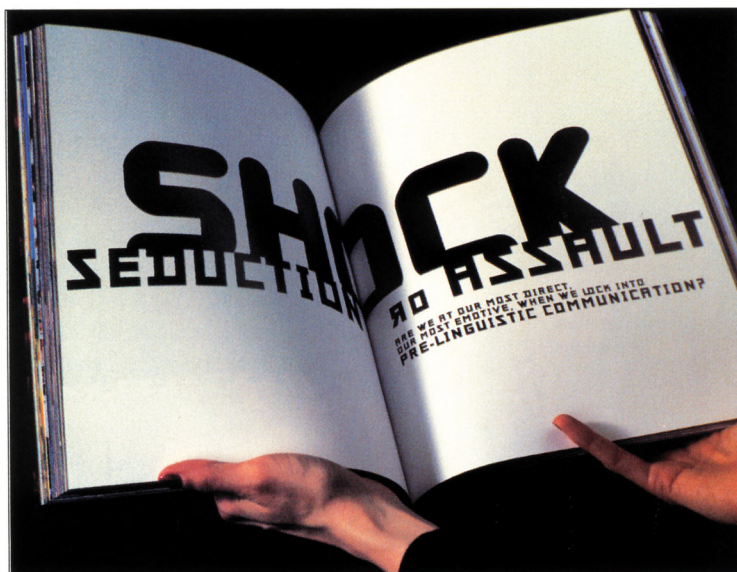
Pretty soon, Makela began teaching at Otis-Parsons Institute of Design and at the California Institute of Arts. It was while teaching at Cal Arts that he met Laurie Haycock, whom he later married. "I was in charge of the graphic design program at Cal Arts when I hired Scott to teach a graphics class," recalls Lorraine Wild, graphic designer and Cranbrook graduate. (Wild also hired Laurie.) "He was so ebullient and full of energy, so extraordinarily generous, even though he was only a few years out of undergraduate school himself. His willingness to explore new ideas, his interest in technology at an early stage of the computer age, and his forays into music were all really very exciting and of interest to students." According to Wild, the Makelas would assign students a project that required them to engage the environment, to put themselves out on a limb by favoring personal expression over conventional graphic design refinement.

The late '80s was a period of severe questioning of all graphic design, brought on by the advent of new technologies. Traditional designers were unwilling or afraid to use computers, decrying their tendency to compromise technique,

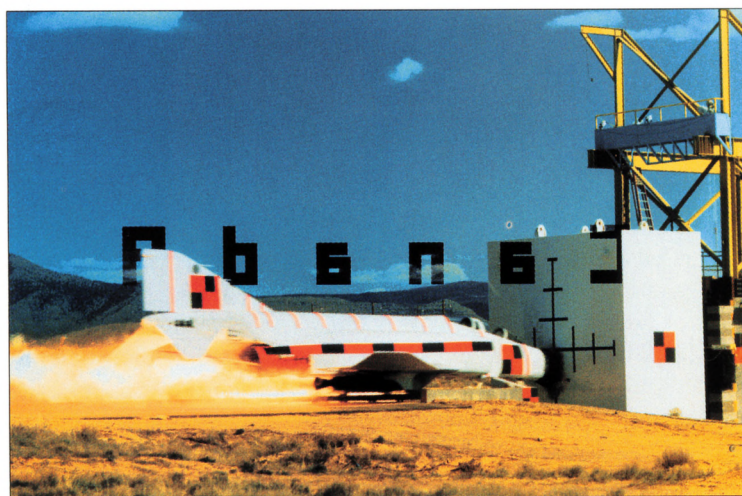




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**9-11.** Cover and spreads from *Whereishere* (Calmann-King Publishing, London), co-authored by Lewis Blackwell, P. Scott Makela, and Laurie Haycock Makela. Blackwell describes the book as an "inquisition into the state of the digital graphic consciousness."

while new-wave designers were quick to embrace the liberating, rule-breaking qualities of the machine. It was a perfect time for experimentation—and the perfect time for Makela.

I met him in 1989 at a transition point between his West Coast period and his student life further east at Cranbrook, where both he and Laurie completed their MFAs. We were both teaching in the design department at the Minneapolis College of Art and Design—he taught graphic design and I, design theory. I distinctly recall that after every conversation with him I would come away feeling a bit anxious. I didn't know why this was so—I just knew that here was a man who exuded exceptional energy and light. His enthusiasm was contagious.

At first I thought it was a California thing, something picked up on the West Coast. Makela's speech pattern was so rapid-fire that he had trouble getting complete sentences out, as if a completely phrased thought would die of boredom if allowed to hang in the air. New thoughts crowded out old ones as his brain hurried to get to the next interesting idea. But this was Makela's way of inhabiting the territory before others got there.

This was his design approach as well: Layer upon layer of images and type are built up until the composite almost overwhelms you—to many people, the visual equivalent of speaking in tongues. However, in a Makela composition, all the layers have meaning. Makela worked hard to create a rich and complex mes-

sage that relied as much on the emotional content of images as on the sense of words.

Despite their unconventional nature, Makela's potent mixtures seem ideally suited to today's commercial enterprises, especially in light of growing interest in e-commerce. And the name of his graphics and interactive media company—Words+Pictures for Business+Culture—perfectly expressed this trope in the dialectical shorthand he'd come to favor.

After graduate school at Cranbrook, Makela returned to Minneapolis so that Laurie could assume the duties of design director at the Walker Art Center. He once expressed to me his frustration at not getting any in-town clients, and at being the stay-at-home dad whose primary responsibilities were to take care of his and Laurie's infant daughter, Carmela. (Being a father was something he accepted willingly and without regret—family meant a great deal to him. Besides Carmela, now 9, the Makelas have an infant son, Nikolai.) As with most men (and women) who are dependent on their spouses to carry the breadwinning load, Makela suffered the ego-deflating experience of being cut off from professional contacts. But this quickly passed after he was commissioned by MCAD to design its new recruitment catalog. Perhaps more than any previous work, Makela's provocative, controversial design opened the door for his subsequent

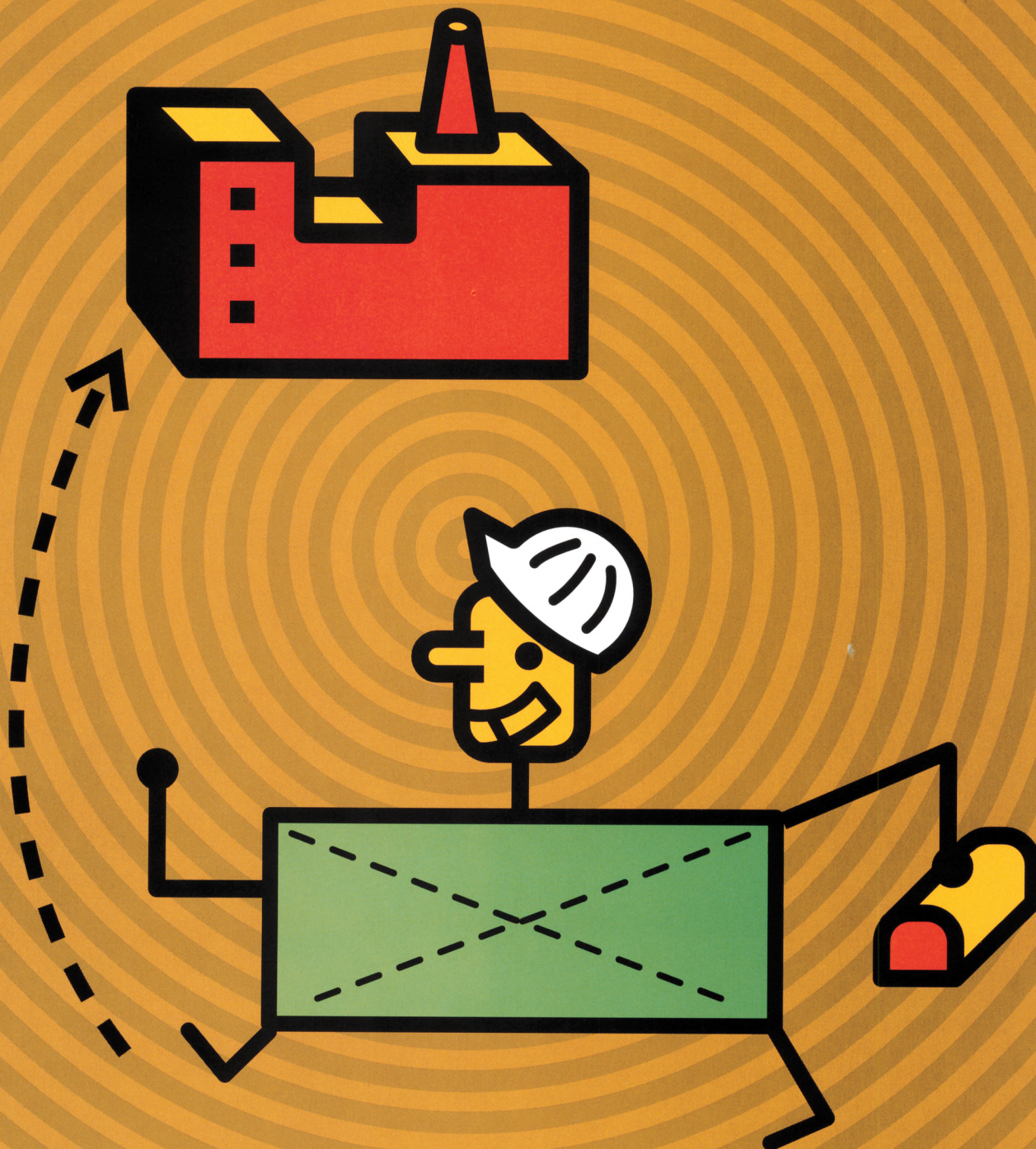
*Continued on page 347*

Bruce N. Wright is a Minneapolis-based editor, designer, educator, and design historian.



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# DOT-COM FEVER

## AD INFINITUM

By Anthony Vagnoni

Forget car accounts. Forget beer, sneakers, and airlines. The self-defining showcase account at any advertising agency these days has a dot-com at the end of its name.

Consider what Outpost.com has done for the New York-based agency Cliff Freeman & Partners. Except for techies and computer geeks, I doubt most people can tell you what Outpost.com does. For the record, it sells computer software and hardware online, but with that name, you'd expect it to be selling backpacks and survival gear. Somehow the vision of the hardy Hudson Bay outpost pops into mind—something outdoorsy.

Nevertheless, its first TV campaign didn't say a thing about what Outpost.com was or what it did. Its goal was straightforward: "We want you to remember our name," said a conservative-looking spokesman, sitting in a wingback chair in a book-lined study. The company—and the agency—achieved this simple objective by firing gerbils out of cannons, tattooing "Outpost.com" on the foreheads of preschoolers, and unleashing a pack of wolves on a high-school marching band.

The campaign was a blockbuster, sweeping the awards shows this year, boosting the already lofty reputation of the agency, and generally defining just what you can and can't do in the category. Those who criticized its poor taste, not to mention its apparently footloose strategic underpinnings, missed the point.

When it comes to Internet brands—true Internet brands, not pre-existing brands with an Internet



Outpost.com TV spot, by Cliff Freeman & Partners, New York.

component—the advertising often has to work on several planes. It has to draw people to the site and get them to register, providing the company that runs the site with a marketable list of users, the size and scope of which affects not only its ability to sell banner advertising but also its e-commerce prospects.

The other thing the advertising has to do is make the company visible, make it viable, and give it buzz. The real target of this aspect of the advertising is the financial community—the venture capitalists and in-

vestment bankers who are either funding the site or preparing to roll it out as an IPO and enrich its founders—arrogant little twentysomethings though they may be.

The sheer number of Internet brands popping up right now has led to some confusion. "It's such a blur," says Marty Weiss, creative director of Weiss Stagliano & Partners in New York, which handles Talkway.com. "There's so much dot-com advertising out there for companies I've never heard of." Even after seeing a lot of these ads, he says, "I have no idea what a lot of them do."

While there's no mistaking what Priceline.com is all about, thanks to the ubiquitous William Shatner belting "I knew it!" on the radio, these sites are not easily explained in the abbreviated context of outdoor billboards and 30-second TV spots. They are new intellectual properties, at times complex and dense with information, and agencies are expected to find ways to communicate what they're about to an audience with a varying degree of Internet familiarity, proficiency, and access. It's a tough nut to crack.

Take Talkway.com. Its print ads' vibrant photographs accompany text that suggests some kind of online exchange of information and opinion. The topics vary, from circumcision (that ad has a photo of a screaming baby, with a Band-Aid placed over his penis) to senility. The tagline says, "Exchange ideas on practically anything." What the campaign doesn't explain is that Talkway.com is not a chat site, but a way to access Internet usegroups.



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When it comes to Web brands, creative executions are all over the place; comedy and general weirdness is the most popular approach. While ads for Web services that provide dollars-and-sense stuff like online stock trading tend to be more straightforward, even conservative, there's usually some sense of irreverence tucked in there. Goodby, Silverstein & Partners' work for E\*Trade tries to illustrate the brand's ease of use and to position it as a means to untold wealth. In one spot, a poor guy asks for a raise while his daydreaming boss fantasizes about Ju-Ju-Bees.

Compare this with TV spots for About.com, in which people utter odd little comments about going into strange worlds alone, or the off-the-wall print ads for deja.com, in which guys strap laptops to their stomachs and make like sumo wrestlers. The new Cnet TV campaign by Citron Haligman Bedecarré Euro RSCG features a guy asking his science teacher a question about computer hardware—only to be handed a dead piglet in a jar of formaldehyde in response.

And then there's my current favorite, the scrawny guy in his underwear chasing a goose for 4anything.com. We're not exactly sure what he's going to do with the poor bird when he catches it, although some of us with naughty imaginations suspect there may be a little animal husbandry in mind.

4anything is a search engine that searches the Web by topic, not by keyword. The spot was intended to be a visual expression of the frustra-

tion of searching the Web, says Dudley Fitzpatrick, president and creative director of SFGT, the small, little-known Philadelphia agency that created it: "The spot isn't about the guy or the goose, it's about the relationship between the two—the endless, endless searching." The underwear-clad dork represents Everyman, and his chase is an exercise in humiliation and futility.

Sounds like your typical Web-searching experience to me. And to a certain extent, it can symbolize the frantic nature of agencies working for dot-com clients. Weiss likens the situation to the Wild, Wild West (and not the Will Smith version, either). There's a feeling of an ongoing creative shootout to this work, he says, a competition among agencies "to see how outrageous or juvenile they can be."

Aiding and abetting this is the juvenile nature of the client base. Many of these Internet brands are exceedingly young companies in an industry still in its infancy. They're often headed by young, bold risk-takers unafraid of going out on a creative limb. Combined, it presents agencies with a somewhat unprecedented set of circumstances.

"You can't ignore the potential for doing noticeable work, because these brands need it badly," said Gregg DiNoto, creative director of DiNoto/Lee in New York, agency for deja.com. And as an agency, he adds, "you have to be able to demonstrate an understanding of marketing dot-com properties, because that's where the money is right now, and lots of it."

He's not kidding. Citron Haligman won the Cnet business earlier this year thinking the account would bill between \$30 and \$40 million, only to learn that spending would be closer to \$100 million.

It's easy to see why agency heads' heads are spinning. Besides being backed by remarkably big budgets from such small start-up companies, most dot-coms need everything yesterday. Often, they've just gotten their funding and they need to be on the air with TV spots right now, for the above-mentioned reasons of achieving some market credibility.

Forget about the irony of their using the traditional (i.e., old) media to promote the new media. Conventions here are being turned on their heads. Are we talking about a slow, methodic, brand-building exercise like the kind they teach in business school? Nah. This is branding at cable-modem speeds, with strategies and tactics given as much time to jell as it takes for one of those Bill Gates/Disney e-mail hoaxes to circumnavigate the world.

The pressures of working this way are great, says Citron Haligman president Kirk Citron, but the payoff can be great as well: "These people are taking huge risks with their companies, so they're not afraid to take huge risks with their advertising." The result, he says, is that "they're buying more outrageous work, because they have to get noticed."

The dot-com onslaught will continue, and maybe it has some blessings. The work tends to beat watching Toyota Sell-a-Thon ads any day of the week. And the rules of Inter-

net advertising, much like the business plans of the sites this work promotes, are apparently being made up as they go. As for the charges of capricious creativity that some of this work gets saddled with, let's not forget that Web brands are the ultimate 800-number advertisers. "They can track the performance of these ads within seconds," says Fitzpatrick, who believes that dot-com work actually faces one of the hardest challenges of any advertising. "It has to create a consumer response with no help at all. There's no other trigger to purchase."

"In the offline world, the advertising is the only touchpoint for the consumer," adds DiNoto, "so it carries a big responsibility. There's no store, no catalog, nothing tangible for you to hold in your hand. We're selling wisps and tendrils."

*Anthony Vagnoni is Advertising Age's editor-at-large and is the former editor of its monthly magazine Creativity.*



Talkway.com print ad, by Weiss Stagliano & Partners, New York.



"Hey, I saw the  
new FOSSIL  
annual report  
on press this  
morning."

"Look good?"

"Yeah. It  
looked  
fantastic."

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## PALM READERS

By Darcy DiNucci

What's the ideal format for reading? Soft white paper, crisp type, an object that fits comfortably in your hands, pages that lay flat, and a well-designed typeface in appropriate leading and line lengths.

That's all most of us ask for (and it's rare enough to find). But keep thinking past the forms you know into forms you can imagine. Maybe your book could open automatically to a certain page (it would remember where you were, or search for the topic you want to read about). Maybe the pages could glow softly, allowing you to read in the dark. You could highlight sentences or scrawl notes without defacing the text or ruining the pages for the next reader.

Why stop there? Maybe the book would contain new information every time you picked it up—whatever you're in the mood for. When you want to read the latest novel by a favorite author, it will appear. If you want to catch up with the news on your bus ride to the city, your book will hold the morning paper. When you're flying cross-country to an important meeting, it could hold all the material you need, downloaded from your company intranet and the Web. While you're at it, why not ask for animated illustrations that explain complex processes or simply add an element of surprise to a text?

Electronic readers—e-books, if you will—can make all this possible. And some of the technology is available right now. Although the units for sale today are far from perfect reading devices, their very exis-

tence brings up some new questions about what we think of books and how we read.

The big question—Why would anyone want to read onscreen?—has been answered partially by the Web. In the digital age, instant access and ready updatability are often far more important than the superior ergonomics of print on paper. Changeable, ephemeral information, like movie listings and phone-book entries, just might not be worth the paper it's printed on. Electronic hardware is becoming more sophisticated by the minute. The thin, higher-contrast, higher-

resolution screens now in research laboratories could make reading onscreen just as comfortable as reading on paper. These advancements are beginning to beg a new question: Why *not* read onscreen?

E-books have been dreamed about for decades. Vannevar Bush anticipated the benefits of hyperlinked, interactive texts in his seminal article "As We May Think," published in *The Atlantic Monthly* in 1943. Alan Kay introduced the concept of the Dynabook—a portable, interactive, electronic reader not too different from the e-books we're now beginning to see—in *Science* in 1971. Sony introduced the Data Discman, a portable device designed to read CDs, in 1996. However, two factors have moved into place that finally make the idea of e-books worthwhile. The arrival of the Web has provided a compelling model for the distribution of the texts, and the miniaturization and increasing affordability of electronic hardware has made e-books small, light, and cheap enough to attract consumers.

Currently, three electronic readers—compact, flat-screen devices designed to mimic, and to complement, the qualities of a book—have been introduced, and more are on the way. The Rocket eBook from NuvoMedia (\$399) is a pocket-sized unit, 5" x 7½" and 1.25 pounds, about the size of the paperbacks you might carry on vacation. The SoftBook Reader from SoftBook Press (\$299 plus \$20 per month subscription, redeemable toward e-texts), is 8½" x 11" and has a leather cover flap that gives it a bit more presence and dignity. (It weighs in at almost three pounds.) The Everybook Dedicated Reader from Everybook (\$1500 for the professional model) supplies facing pages in the form of two high-resolution, 12"-color LCDs (tipping the scale at 4.5 pounds). Each e-book is designed to display texts formatted



SoftBook Reader from SoftBook Press.

resolution screens now in research laboratories could make reading onscreen just as comfortable as reading on paper. These advancements are beginning to beg a new question: Why *not* read onscreen?

E-books have been dreamed about for decades. Vannevar Bush anticipated the benefits of hyperlinked, interactive texts in his semi-



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The creators of these e-books recognize that the units for sale today can't match the all-around elegance of the codex format, but they say there's still plenty of reason to use them right now. An e-book's ability to store multiple texts without the weight, bulk, or the distribution headaches associated with print makes it attractive to professionals who rely on often-updated and expensive reference works, travelers loath to lug around a vacation's worth of reading material, and students who can upload and annotate texts on e-books instead of buying higher-priced textbooks. No one can say yet whether e-reading will eventually extend beyond reference material and specialized audiences to appear in broader-range publications such as magazines, newspapers, and even literature—objects linked both emotionally and practically to their printed, tactile forms—but these e-book publishers are betting on it.

The e-readers introduced in the last year are seductive gadgets, perhaps even more seductive in their own electronic ways than some of the trade paperbacks and magazines that make up most readers' bill of fare. Their shapes and weights are engineered to suggest the qualities of traditional books while their sleek, black, molded plastic cases add to the appeal of our favorite portable electronics. Holding the SoftBook Reader and the Rocket eBook (the two units



Dedicated Reader from Everybook, Inc.

available for review at this writing) was a complex emotional experience for the book-loving friends I showed them to. It's sort of like seeing Aibo, Sony's new robotic dog, or an old boyfriend you broke up with on friendly terms: All your conditioned warm responses are elicited, and then immediately checked. It's almost impossible to respond to e-books on their own terms because your emotions are colored by old associations. The question hanging in the air is: Can you really call these books? And what makes a book a book anyway?

Many people would say that the multiple-leaf format—something that all three e-books leave behind—is the defining characteristic of a book. Everybook's president, Daniel Munyan, argues that the basic unit of a book is really the two-page spread. (The company's literature refers to its competitors' one-page units as electronic "tablets.") Links to scientific studies posted on Everybook's Web site support the notion that side-by-side 8½" x 11" pages provide the best format for reading, says Munyan. He questions the need for any more than that: "Why would you want 200 pages when you can have two pages, and you can just touch the corner



Rocket eBook from NuvoMedia.

to move backward and forward?"

It's interesting to note how, lacking the defining multi-leaved format, e-books are still able to evoke "bookness." The notion seems to be linked to several other qualities, which differentiate the act of reading on an e-book from reading on any other computer:

*Silence.* Unlike the other computers you might read on, e-books are perfectly silent, with no noisy fan to disturb you.

*Pagination.* There's no scrolling on e-books. The screens display a full page, which you "turn" with a click of a button or a touch of the screen's corner.

*Hand-held shapes based on the golden rectangle.* The SoftBook Reader and Rocket eBook I tested offered the same lean-back-in-your-easy-chair experience you're used to with traditional books.

Maybe even more interesting are the attributes the e-books themselves bring to the reading experience:

*Curved spines.* On both the SoftBook Reader and the Rocket eBook, one edge is curved into a comfortable handle—a shape that actually makes the e-books arguably more comfortable to handle than a traditional book.

*Backlit pages.* You can read in the dark!

*Searchability and electronic annotation capabilities.* The electronic format adds the capability of searching for specific text (not as useful as you might think, given how often a word might appear in a book-length work), and of adding temporary or permanent highlighting and personal notations.

*A choice of type sizes.* Are your eyes tired? On most e-book models, you can increase the type size a few points to accommodate weary or aging eyesight. Because the e-book publishing format is based on HTML, future e-books will probably allow you to apply your own style sheets to choose your own typeface, type size, and even other design attributes.

Today's e-books are still far from the ideal reading format we began to imagine above. The units still cost too much, weigh too much, and are too hard to read (the low resolution, reflectivity, and contrast of today's screens are still no match for print). But keep imagining. Not only will flat-panel screens get better and lighter, but some even more outlandish ideas might eventually transform the entire e-book revolution. Imagine an e-book made of paper and bound in a codex format—just like the books on your shelf—except that this one can become any book you want it to be. Such books would be printed with special electronic ink that absorbs instructions. Download a new text into it, and the ink forms

*Continued on page 346*



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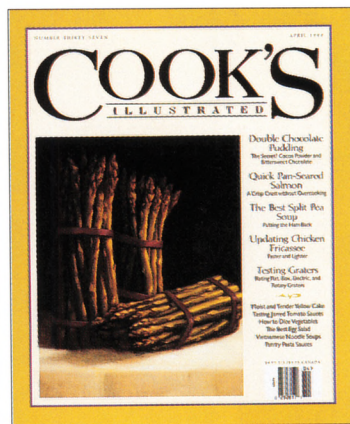


I often horrify my guests—even fellow Manhattanites—with the barrenness of my kitchen. Once, when I offered a sarcastic boyfriend free rein of my refrigerator and cupboards, he made a quick survey and reported: “Let’s see. You have nothing but vodka in the freezer and ketchup in the fridge. Should I mix us a couple of poor-man’s Bloody Marys?” Then he handed me the stash of delivery menus he’d found in a drawer.

Almost as pathetic as my food supply is my tool supply, which seems limited to a wide variety of devices that perform exactly two functions among them: uncorking bottles and brewing coffee. When cooking inspiration occasionally strikes, I've been known to pilfer from better-stocked regions of my apartment. I have pared carrots with scissors, sopped up spills with bath towels, used dictionaries as cutting boards. Once, after an apple-picking trip, I rolled out dough on the tissue paper that came with a recent clothing purchase. (I'd rather not talk about the rolling pin.)

equipped to weigh in on jarred spaghetti sauces, hot dogs, and 22 ways to chop onions without tears; and charming editor's letters ("Bingo Night at the Fire Station").

"It's funny—some subscribers don't actually cook," says Christo-



*Cook's Illustrated*, front and back covers.

pher Kimball, the publisher and editor of this bimonthly from Brookline, Massachusetts. "But they like to figure out the problems. Each story is a sort of a mystery to be solved with a recipe."

Perhaps even more enlightening than the stories is the magazine's straightforward, monochromatic, typographically reverential design—and, as advertised, the predominance of meticulously rendered line drawings. Kimball, in fact, abolished photos years ago. "Photography didn't lend the right texture. Something about color photography makes your information look cheaper." Art director Amy Klee also champions illustration over the brief shelf-life of the photo. "You look at a cookbook from the '50s, and the photos look like they're from the '50s," she says. "Illustration is more timeless."

Kimball launched *Cook's Magazine* in 1980, but *Cook's Illustrated* (re-launched with that title, and a business partnership freeing it from advertising, in 1993) was an apt name from the start. "We designed it to look not like a magazine but like something else—partially a book or a newspaper," he says. "The idea actually came from a monograph on pruning from the Brooklyn Botanical Gardens. It was black-and-white and pretty crappy-looking, which had kind of a reverse effect on me—I thought, 'It doesn't look so great, so the content must be good.' What we kept was the monograph idea, focusing on the type and diagrams to convey definitive information."

Illustration here—gorgeous and abundant, but never gratuitous—is the Great Leveler, always at its utilitarian best whether depicting sophisticated activities (chopping whole unseeded tomatoes; six



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CONCEPTS

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drawings) to more Homer Simpsonian tactics, like buttering bread and corn simultaneously. (Fig. 1: Apply thick layer of butter to slice of bread. Fig. 2: Roll hot ear of corn over buttered bread.) Every encyclopedia in the world should contain illustrations like those in *Cook's* of such rarefied kitchen tools as the Slice-a-Slices and pyramid toasters and Café Royale spoons and Portuguese *cataplana* pans that readers seem to uncover in cabins and mothers' silverware collections and yard sales—and then write to the magazine for the artifacts' identification. As for the almost storyboarded acts of cooking, such attractive, step-by-step visual instructions make it easy to imagine your own hands performing fearless heroism: “Hey, that could be *me* assembling summer berry pudding!” “I can’t go wrong shaping yeasted coffee cakes!”

“This is a useful, practical, straightforward magazine about home-cooking,” Kimball states. “There are very few adjectives in the copy; it should look the same as it reads.” It’s an ambitious parallel that *Cook's* achieves: Like the best recipes, the illustrations serve as true signage, direction, wayfinding.

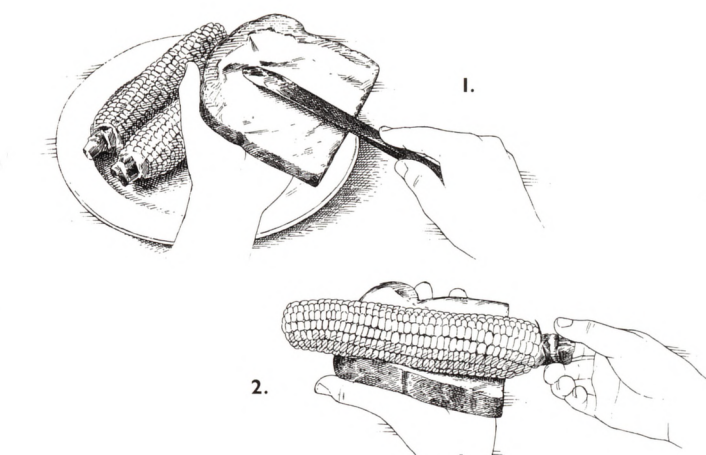
And as much as *Cook's* esthetic value is as high as its educational value, the magazine is refreshingly modest: an unfashionable but perfectly prepared flank steak. Not only is its editor pleased to have readers who don’t cook; it’s an attractive magazine whose art director strives to keep it from preening. “The design is very plain and workmanlike,”



Page and detail from *Cook's Illustrated*.

says Klee. “There are a lot of really beautiful food publications out there—*Martha Stewart Living* sets the standard for gorgeous food photography. But we want our voice to be serious. It really comes through that we do things in a scientific, methodical way.”

To keep *Cook's* design unassuming, and to reinforce its how-to-manual nature, Klee works with only two illustrators—John Burghoyne for line drawings, and Alan Witschonke for less-stylized, more photographic drawings—and a single photographer, Carl Tremblay, whose work appears on the inside back cover for the “Recipe Index.” Apart from its covers, *Cook's* is printed entirely in black and a single PMS color for screens and tinted boxes (generally a dignified earth tone), so the palette never exceeds, say, a hue that olives are available in. “Color is distracting,” Klee says, “and there aren’t a lot of elements, so it’s a quiet challenge to execute the design in a consistent way—and at the same time, trying not to have



every issue look exactly alike.”

What might seem like an art director’s dream—that *Cook's* carries no advertising—actually adds to her challenge. “The pacing is different than in normal magazines,” she says. “There’s nothing dividing things up into sections, so it’s up to us to give different parts of the magazine different feelings, even though the content is similar. Plus, the absence of advertising makes it a short book at 32 pages, so a fair amount has to happen quickly.” Such speedy, dense communication of information—much as what’s called for in a newspaper or book—is carried by clean, newsy typefaces: Diotima for the display copy, Gill Sans for subheads, and Galliard for body type.

But lest *Cook's* start to sound like the *Gray Lady* (albeit with *Gray's Anatomy*-style illustrations of duck dissections), its ingredients’ cover paintings—yes, *paintings*—are a graceful reminder that this is no thud-on-your-stoop publication. Kansas City-based Brent Watkinson has created nearly every cover masterpiece since the magazine’s inception. “The paintings are always of food, but never prepared food,” Klee says. “They’re single-subject ingredients, generally fruit or vegetable: They’re pumpkins—not pumpkins, cranberries, and squash.”

“I wanted something that

reflected the certain aspect of food that’s very pleasurable,” Kimball says. “We found a great fine-art look, almost a 16th-century Dutch still-life. It’s a moody, dark esthetic, which I like. It’s distinctive.”

Distinctive, sure. But Kimball acknowledges the risk involved in presenting readers with such light-and-mood works—red onions with a little Rembrandt, the Caravaggios of corn-on-the-cob. “I didn’t think it would sell well. Come on—it was \$4 and had a painting on the cover,” he says. Still, each issue of *Cook's* (now \$4.95) sells 50,000 copies at the newsstand. *Cook's* has become an odd little empire, with 340,000 paid subscribers, a *cooksillustrated.com* online companion, a series of single-topic books, and an annual indexed hardbound edition.

But any resemblance to Martha’s media realm, ironically, comes from *Cook's* loyalty to the past. “You could look at the back page of *The Wall Street Journal* as a comparison,” says Klee. “There’s something funky and old-fashioned about it, like maybe that’s been the design for ages, yet it still works today. Chris’s desire is that this is a magazine that, in a way, looks like it’s been around for a hundred years.” As, in a way, does the ketchup in my refrigerator.

Amy Goldwasser is a senior editor at Metropolis and a former editor of CondéNet’s Web site Epicurious.



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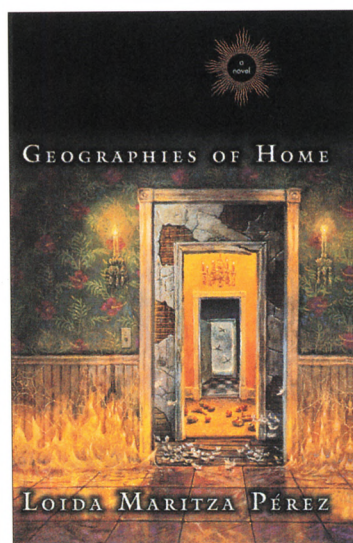
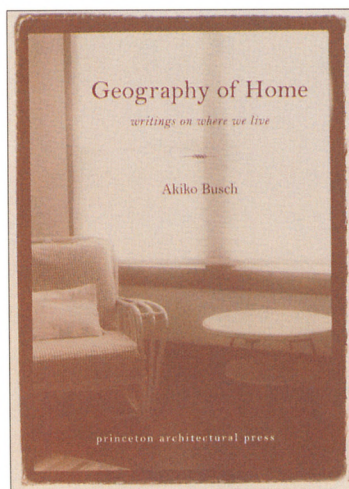
By Akiko Busch

## Working Titles

Several years back in the mid-'90s, I wrote a series of articles for *Metropolis*, a magazine about design that is concerned with how things take their shape, whether the form of a spoon or the plan for public urban space. My essays were about the changing floorplan of the American home, and because they set out to chart the evolution of domestic space, I titled the series "Geography of Home." Last year, Princeton Architectural Press expressed an interest in republishing the essays in book form, and last June the publisher issued my book under that title.

Imagine my astonishment, then, while browsing through new selections at my local bookstore, at finding a book published by Viking with the title *Geographies of Home*. Written by Loida Maritza Pérez, *Geographies of Home* is a novel about a Dominican family in Brooklyn. Charting the disturbances and haunting dangers of family life and history, Pérez's book, while sharing a title with mine, clearly mapped a very different terrain.

But this, as I have come to see, is how it is in the superstore of language. Our experiences, our concerns, our stories are entirely different. Yet surrounded by racks and shelves and displays of every kind imaginable, we had each selected precisely the same items, laying them with similar deliberation in our shopping carts. The only difference here, of course, is that one word has become a plural: *Geography* has multiplied. As a writer, I am familiar with the notion of words



having a life of their own. But a sex life?

Clearly it was possible. The picture for my cover was a tranquil image by the photographer Christine Rodin. The designer of the cover, Therese Kelly at Princeton Architectural Press, explained that "by leaving the edges of the photograph and printing it in a sepia tone, I sought to recall a family photo album. We chose this photo in particular, I think, because it seemed very comfortable; it looks like a lived-in, much-used chair, the kind you'd sit in with a book, and a glass of lemonade, and wile away an afternoon."

And indeed, the three words seem to reflect that same comfort

and composure, residing in that cool, gray room, in repose beside the window that filled their chamber with natural light. They seemed to be at home in their sepia landscape, and I had thought them to be content in their solitude. But what had happened, I could see now, was that Rodin's quiet room had packed up, taking my words with them, gone to the tropics, and eaten a handful of magic mushrooms.

The painting by Thomas Woodruff for the Pérez book's cover presents a wilder place, a sequence of doorways and rooms, with flames lapping at the floor tiles, spider webs, and lurid wallpaper. In the more distant rooms are walls of cracking and broken plaster, a crystal chandelier illuminating a floor strewn with fruit, another floor scattered with feathers. And then there was the color—vermilion, burnt orange, dense green of the foliage on the wallpaper. My words, clearly, were about as far from their quiet gray room as they could possibly get. They had gotten away from me and, it occurred to me, they were having the adventure of their lives.

My reaction when I first read what I had come to think of as my words was something like those you might have on catching sight of your children, suddenly and unexpectedly, having a pool party and drinking margaritas when you thought they were studying for their SATs. *Where did you learn to like tequila?* you want to scream, but instead

*Continued on page 344*

*Akiko Busch writes about architecture and design in a variety of publications.*

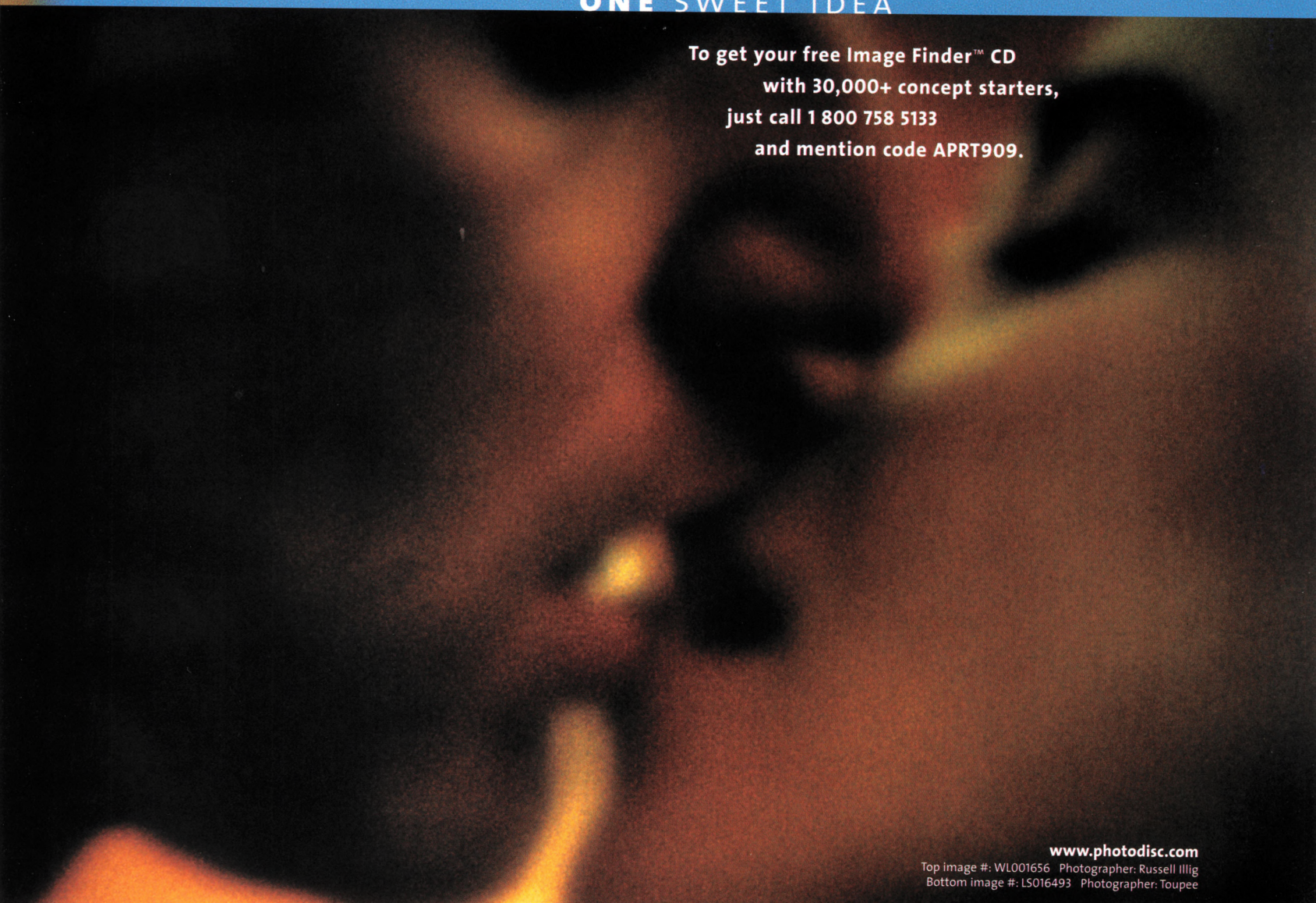




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# TYPESCRIPT



## TYPE IN PRINT

### Zapfino

Typefaces by Hermann Zapf  
\$120 for six-font set

Reviewed by Paul Shaw

On November 8, 1998, Hermann Zapf turned 80. Heidelberger Druckmaschinen and Linotype Library celebrated with a tremendous bash at the Kupferberg terrassen of the Sektkellerei in Mainz, Germany. Simultaneously, Linotype Library released a new typeface by Zapf that looks both backward to the Second World War and forward to the millennium. Called Zapfino, it is a *jeu d'esprit* with serious intentions.

Zapfino—its diminutive name perfectly reflects its playful nature—is a script whose origins can be traced to Zapf's wartime service. "I was drawn into military service at Weimar," he relates in *About Alphabets* (1960), his typographic biography, "and in the following year [1942] I came as a map designer to a cartographic unit in France, first in Dijon and later in Bordeaux. . . . From my soldiering days I still have my three sketchbooks, made in my scant free time. They show no heroic battle scenes, but rather lettering exercises, watercolors of flowers I found during my brief freedom in the barracks-yard, or sketches of the towns through which I passed until the war ended." In one of those sketchbooks was a calligraphic composition from 1944—a quotation from Hans von Weber comparing books and women—with the gossamer delicacy of a spider's web. The calligraphy, written with an Eng-

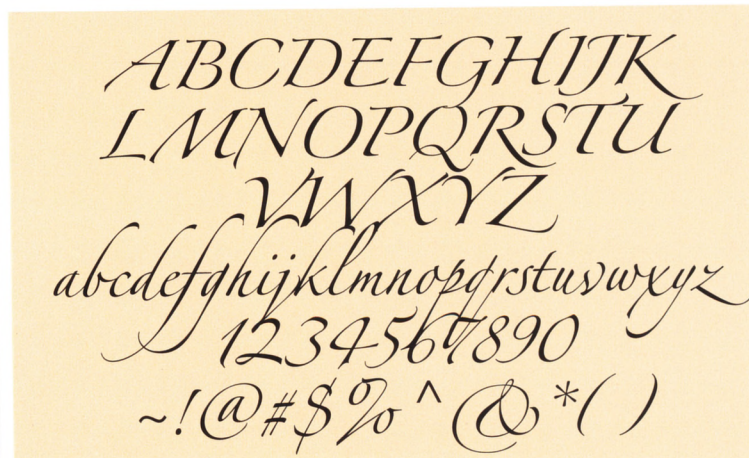
lish-made Sommerville pen—"The finest pointed pen ever made," in Zapf's opinion—in dark red watercolor, is notable for extremely tall capitals, a diminutive x-height and long descenders that swoop across the lines below. All in all, it is as untypographic as calligraphy can be. And thus, nearly 50 years later, the perfect choice as the basis for a special typeface.

In 1993 David Siegel needed a complicated typeface that would test Derrick, an experimental typesetting program based on chaos theory. Siegel and Zapf had worked together in the early 1980s on the AMS Euler family of mathematical typefaces commissioned by the American Mathematical Society and created in collaboration with Donald Knuth, inventor of the Metafont system. It was Zapf who, sensing the chance to realize a long-held dream to seamlessly translate calligraphy into type, suggested his 1944 script as the model for the new typeface.

For decades Zapf had been frus-

trated by the technical limitations of type in mimicking calligraphy. *Virtuosa* (1952–54), his first script typeface, was an attempt "to work out a script without direct joins . . . and avoiding all great kerns." Photocomposition—and digital composition—allowed him to solve the problem of joins as evident in *Scriptura* (1972) and *Noris Script* (1976), two typefaces whose forms anticipate Zapfino. Of *Noris Script*, Zapf wrote, "The idea was to get the spontaneity of a quick handwritten script using a broad-edged pen into the pattern of a typesetting system." But the ability to automatically substitute or mix alternate characters, swash characters, and ligatures remained elusive. Derrick was a possible answer.

Zapf drew characters for the new typeface. Gino Lee, working for Siegel, digitized them. And then the project faltered. Apparently the required programming was too complex for Derrick, and the proposed character set too large. Linotype Library took over the typeface and



Zapfino 1



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Zapfino 3



Zapfino Ornaments

Mrs. M<sup>s</sup>. L<sup>td</sup> the Co

Zapfino Ligatures

Wie kann man bei der Wahl schwanken,  
 ob man sein Leben den Frauen oder den Büchern weihen soll!  
 Kann man eine Frau, wenn sie ihre Lianen hat,  
 zu klappen und ins Regal stellen?  
 Wanderte schon einmal ein Buch, das dich zu fragen,  
 einfach aus deinem Zimmer weg in den Bücherschrank eines anderen?  
 Hat je ein Buch, stand dir gerade die Lust zu einem anderen,  
 wolltest du schlafen oder auch nichts tun,  
 von dir verlangt, du solltest gerade jetzt es lesen  
 und ihm allein dich widmen? Werden die Suppen von Büchern versalzen?  
 Können Bücher schmolten, Klavier spielen?  
 Einen Mangel freilich haben sie: Sie können nicht küssen!  
 Hans von Weber

Hans von Weber original

their staff members completed the digitizing. The original unlimited character set was reduced to a main character set comprised of regular capitals and three supplementary sets containing swash capitals, lowercase variants, ligatures, and special swash characters. Later, after Zapf showed Linotype Library a few ornaments, he was urged to design more and more. In the end, Zapfino includes two ornament sets with 100 items.

Among these characters are 34 ligatures, 11 finials (swash letters used at the end of words or lines), five ampersands, oldstyle as well as lining figures, and logotypes such as *Mrs.* and *Ltd.* The ornaments include the usual array of oak leaves, fists, arrows, and paraps, as well as a duck, a mouse, and a feminine pen to complement a masculine one.

With all of these optional characters—and no smart typesetting program like Derrick, Apple's Quick-

Draw GX, or OpenType currently available to manage them—it is unlikely that most designers, even experienced ones, will make full use of Zapfino's possibilities. Linotype Library is already warning users that "typesetting Zapfino requires some skill," citing the need to use the long swash characters judiciously and to carefully choose the best alternate character for a given situation. The potential for abuse is there, as it is in other typefaces—think of ITC Avant Garde Gothic, Poetica, or Mrs. Eaves—that have offered users a wealth of choices. But the possibility of typographic disaster is part of the risk that must be borne when a complex typeface is put on the market. Zapfino will be a challenge to designers and those with ability will use it wisely, while those without an understanding of script will do whatever they want.

*Continued on page 348*

Paul Shaw is a calligrapher in New York City.

Wie kann man bei der Wahl schwanken,  
 ob man sein Leben den Frauen oder den Büchern weihen soll!  
 Kann man eine Frau, wenn sie ihre Lianen hat,  
 zu klappen und ins Regal stellen?  
 Wanderte schon einmal ein Buch, ohne dich zu fragen,  
 einfach aus deinem Zimmer weg in den Bücherschrank eines anderen?  
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 Können Bücher schmolten, Klavier spielen?  
 Einen Mangel freilich haben sie: Sie können nicht küssen!  
 Hans von Weber

Hans von Weber set in Zapfino



Design: Doyle Partners Photography: Trevor Graves



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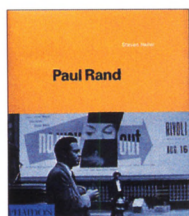


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# PLUMBER AND POET



## BOOKS IN PRINT

### Paul Rand

By Steven Heller  
Phaidon Press Limited, London  
255 pages; 455 color and b&w  
illustrations; \$69.95

Reviewed by Roy R. Behrens

Paul Rand, as it turns out, was not Paul Rand. Born in Brooklyn in 1914, his real name was Peretz Rosenbaum. Before World War II, as a fledgling advertising artist, he realized he faced an unspoken stigma from an overtly Jewish name, and he changed it.

"He remembered that an uncle in the family was named Rand," said Morris Wyszogrod, a friend and former colleague who worked with Rand at the William H. Weintraub Advertising Agency in the 1940s and '50s. "So he figured that 'Paul Rand,' four letters here, four letters there, would create a nice symbol. So he became Paul Rand."

Rand's new persona, which served as the brand name for his many accomplishments, was the first corporate identity he created, and it may also eventually prove to have been the most enduring. At the time of his death in 1996, Apple Computer founder Steven Jobs called him "the greatest living graphic designer."

Unwavering and determined, even during his illness Paul Rand designed a trademark for the cancer center that treated him, and he agreed to a future commitment to teach at Massachusetts Institute of Technology. Weeks before his death, he appeared with Steven

Heller at the Cooper Union in New York to deliver a lecture to more than a thousand people.

Heller, a senior art director at *The New York Times* and editor of *The AIGA Journal of Graphic Design*, first met Rand in 1983 and in time became a confidant, taping hours of interviews about Rand's role in modern American design. "I never studied with or worked for Paul Rand," he explains in an author's note in *Paul Rand*. "He was just my friend." But as their friendship deepened, "I became a kind of Boswell to Rand's Johnson."

*Paul Rand* is the harvest of that relationship, and it may be the fullest, most detailed account ever published of the working life of a graphic designer. (I say "working life" because the book is respectful, keeping at arm's length from Rand's personal life.)

While Heller wrote most of the book, he is not its sole author. In a forceful foreword, the designer Armin Hofmann, who taught with Rand at the Yale summer design

program in Brissago, Switzerland, laments, as did his colleague, the emphasis in education on digital technology at the expense of humanism. A scrappy introduction by advertising designer George Lois, one of the many whom Rand inspired, applauds his originality, his courage, even his irascibility. As they say in Brooklyn, Lois writes, "Every art director and graphic designer in the world should kiss his ass."

The longest, most thought-provoking contribution is by designer and writer Jessica Helfand, who was Rand's graduate student at Yale about 10 years ago. Using examples of his student assignments as illustrations (notably, his famous Léger problem, in which each student created a unique typographic composition using the French painter's name), she traces the progression of his teaching philosophy for more

*Continued on page 348*

Roy R. Behrens teaches graphic design and design history at the University of Northern Iowa and edits Ballast Quarterly Review.







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## IN VISIBLE SILENCE

**Alexey Brodovitch**Text by Gabriel Bauret  
*Portfolio Assouline, Paris*  
128 pages; illustrated; \$75

Reviewed by Bill Gubbins

Let's hear it for . . . the silent book!

Let's hear it for the fantastic new *Full Moon* by Michael Light, *Chairman* by the late Tibor Kalman, all the great Taschen books (*1000 Chairs*, *1000 Record Covers*, et al.), and, of course, new classics like *Minimum* by John Pawson, *A World Without Words* by Jasper Morrison, and *Love Is Blind* by Marvin Heiferman and Carole Kismaric. And don't forget one of the early leaders of the genre, Canadian artist Michael Snow and his '60s masterpiece *Cover to Cover*, containing not a single word.

So what the hell is a "silent" book anyway? It's what I call a book that eschews words in favor of images, a book that takes words out of the lineup and gives them a much-deserved day off. Sure, photo books for decades have avoided text—sometimes even captions, too—but only now are book editors of more traditional subjects catching on. (This trend makes an inevitable train wreck of *Strong Images*, *Weak Words*, *Lazy Editors*, and *Lazier Readers*. But it's irrefutable that even mediocre images are better left alone than coupled with mediocre words.) It's like *cinéma vérité*, whose creators excised the narrator because they respected the basic intelligence of the viewers enough to avoid holding their hands. Now, this

isn't some kind of death-of-reading argument—who could be that simpleminded?—so much as a new awareness among book editors. If our visual material is good . . . we don't need no stinkin' narrators.

When we get into the groove of *Alexey Brodovitch*, the very latest silent, Narrator-B-Gone book from the new French publisher Portfolio Assouline, what we see is a wonderful 128-page collection of the legendary Brodovitch's inspirational design work for *Harper's Bazaar*—48 published magazine spreads, five rough sketches, and nine covers—covering his career there, from October 1934 to his last *HB* issue, in August 1958.

And what a career it was. It was at *Harper's Bazaar* that Brodovitch created the lyrical art direction and page design that fashion magazines still follow today. He combined photography, illustration, type, and fashion to innovate a brand-new form: the magazine spread. It's hard to believe magazine art directors once created left-hand pages and right-hand pages and viewed the gutter as a forbidden zone—that two beautiful magazine pages were regarded as two units instead of one. Brodovitch saw the spread as a way to encompass a single idea on two pages, and he used every trick to make sure that when his readers turned each page, the spread would hold their attention and their imagination. Brodovitch used all manner of volume, color, white space, big images, small images, arresting images (like Richard Avedon's classic shot of model Dovima in a Dior

gown, flanked by two circus elephants). His career spanned nearly 300 issues, but so timeless, so right was his work, that it's very hard to differentiate what he did in 1934 from what he did in 1958 (or, for that matter, from any good work done in 1999).

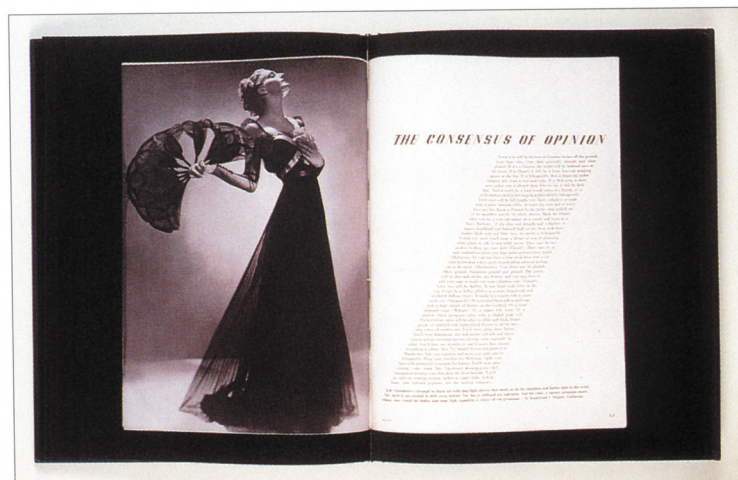
Brodovitch also initiated several generations of new photographers into fashion photography: a prestigious gang including Man Ray, Martin Munkacsi, W. Eugene Smith, Helen Levitt, and Louis Dahl-Wolfe, to name a few. And of course, that leaves out Avedon, a guy who broke into the business under Brodovitch's tutelage, and for whom he did his best fashion photography. But his leadership was what made the art director the magazine's auteur, the ultimate author of the magazine's look and feel—authority conferred upon him by *Harper's Bazaar* editor Carmel Snow. It was Brodovitch who was first to see all the pieces—text, headline, image—as the raw materials for a final product.

What makes me so damn happy about *Alexey Brodovitch*—I could cry with happiness; I kid you not—is that the publisher left his groundbreaking, visionary *HB* work alone. Assouline has done nothing less (and nothing more) than faithfully reproduce these pages exactly as they first appeared. They published these beautiful, wonderful spreads, inspiration to just about every magazine designer after Brodovitch, and merely reproduced them. Even the book's gutter aligns with that of each spread.

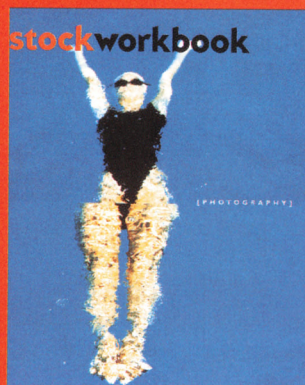
But there's more. Each spread is framed by a beautiful, rich black border that's just perfect. The perfect, simple frame for the perfectly simple work of the Bach of magazine designers. And no, there are no captions, no page numbers, nothing to get in the way of your enjoyment

*Continued on page 349*

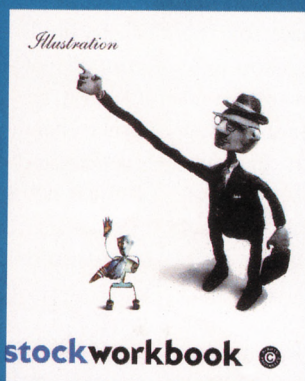
*Bill Gubbins has written for Emigre, ESPN, Graphis, and Addicted to Noise, and currently works for IPIX, a producer of interactive photography for the Internet.*







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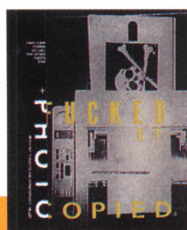
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## **Fucked Up + Photocopied: Instant Art of the Punk Rock Movement**

By Bryan Ray Turcotte and  
Christopher T. Miller  
Gingko Press, Corte Madera, CA  
244 pages; illustrated; \$40

## **Nocturnal**

Edited by Phil Beddard  
Booth-Clibborn Editions, London/  
Gingko Press, Corte Madera, CA  
244 pages; illustrated; \$45

Reviewed by Paul Lukas

Despite the cavils of elitists who cringe at the notion of “laypeople” having access to graphic-arts techniques, it now seems indisputable that the desktop-publishing revolution has been a positive, democratizing force, making design available to innumerable people who never previously would have been able to explore its esthetics. What’s rarely mentioned, however, is that the desktop wave has largely supplanted an earlier democratizing trend: the punk scene’s cut-and-paste Xerox style, handily documented in Bryan Ray Turcotte and Christopher T. Miller’s *Fucked Up + Photocopied: Instant Art of the Punk Rock Movement*.

As much a hardbound zine as a coffee-table art book, *Fucked Up + Photocopied* is ultimately an extended love letter to a particular moment in history, when the punk bands of the late 1970s and early 1980s briefly seemed capable of mobilizing the same sort of social revolution that the hippies and their

psychedelic bands had mounted a decade or so earlier. While that hope was badly misplaced, and only a minority of punk rock groups left any meaningful musical legacy, it’s worth noting that many of the bands—good and bad alike—were formed by art students, who used the simplest and cheapest tools at their disposal to advertise their musical projects, and whose visual talents are apparent in the hundreds of gig fliers, posters, and zine cover designs reproduced in the book’s pages.

Turcotte and Miller are from California, so the majority of the book is devoted to the West Coast punk scene. Black-and-white fliers (most of them, sadly, uncredited) for bands like Black Flag, X, the Circle Jerks, Crime, the Avengers, and the Germs repeatedly showcase the movement’s basic low-tech visual style: rudimentary layout, ransom-note typography, appropriated photography, hand-scrawled graphics, printing at the local Kinko’s. But while punk’s methods may have been crude, the subculture gave rise to at least two major talents: illustrators Raymond Pettibon and Gary Panter, both of whom are represented here. Moreover, beneath the superficial imagery, there’s evidence of a variety of fairly sophisticated techniques: reverse-field typography, clever uses of white space and scale, and, in the cases of several bands (most notably Black Flag, Crime, and the Circle Jerks), a consistently integrated approach to type and logo iconography that amounts to a fully realized brand

identity system.

Of course, any serious punk fan would laugh at that wordy description, because punk was never about technique—it was about attitude. That attitude—an all-purpose social critique that might loosely be summarized as “Fuck everything!”—may seem nihilistic to some, but the overall effect qualifies as powerful cultural commentary. Punk artists

didn’t bother to draw distinctions between President Reagan, Ayatollah Khomeini, Jesus Christ, Adolf Hitler, the Marlboro Man, or Pope John Paul II—all of whom are lampooned here in various fliers—be-

*Continued on page 348*

Paul Lukas examines consumer culture in great detail in his book *Inconspicuous Consumption* (Crown) and his zine *Beer Frame: The Journal of Inconspicuous Consumption*.

Spread from *Fucked Up + Photocopied*.



Spread from *Nocturnal*.







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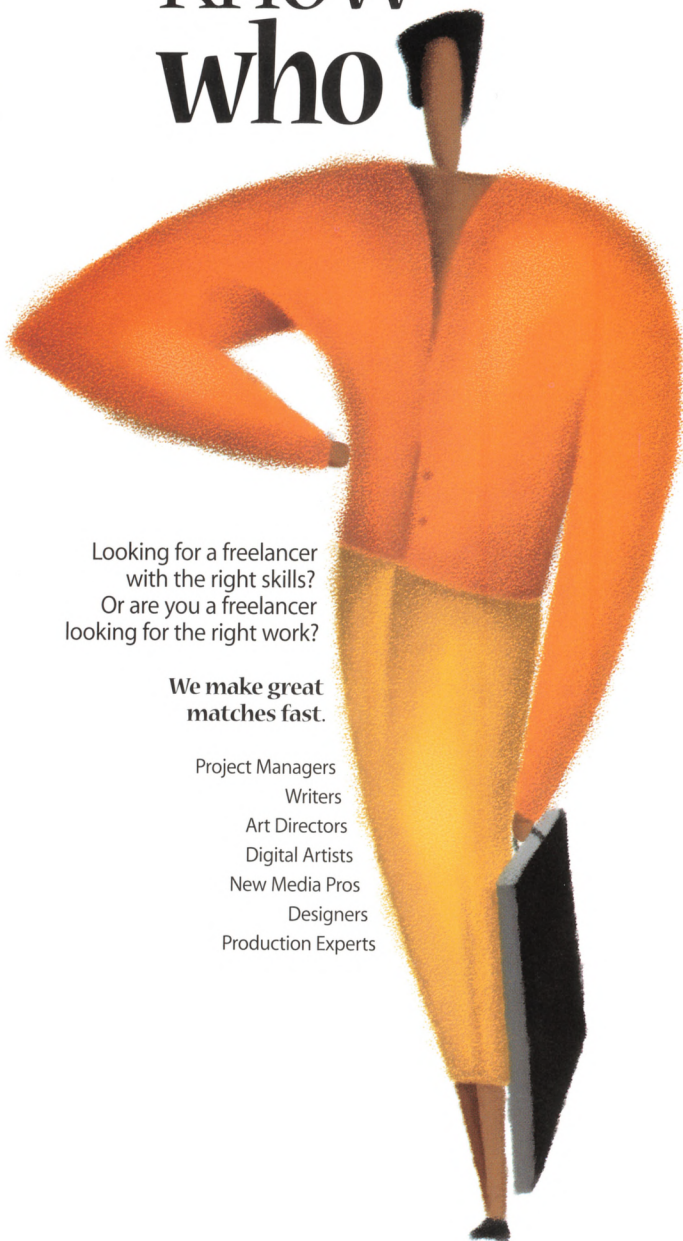
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Interview by Steven Heller

## Barbara Kruger, Artist and Social Critic

*Barbara Kruger, 54, was a student of photographer Diane Arbus and art director Marvin Isreal, from whom she learned magazine design. In her early 20s, she was an art director at Mademoiselle. After leaving commercial art, she wrote poetry and created art that evolved into her emblematic work, including posters, billboards, and other forms that borrow the materials and language of mass visual communications. Her work confronts issues of power, sex, and consumerism through words and images that both shock and challenge. Kruger's signature typeface is Futura Extra Bold, often set in red bands against photographs, a technique that has become synonymous with protest graphics; for this artist, however, it is simply a means of conveying messages with economy, within and beyond the art world. Kruger's work has appeared in many galleries and museums—and on the street, on billboards, wrapped around buses, and plastered on bus shelters and construction hoardings. In October, Kruger's first major retrospective will open at The Museum of Contemporary Art in Los Angeles. In this interview, the artist discusses this exhibit and the implications of her work.*

**Heller:** When you began as an artist, particularly one who employs the language of commercial art, did you ever think that you would have a retrospective at an institution like MOCA?

**Kruger:** When I first started out, I was totally intimidated by the art world. I really didn't know the terrain; I didn't know what was hot and what was not. Of course, every-

one hopes for recognition in their field. It just took me a while to figure out what my field was.

**Heller:** Was the art world a welcoming venue for you, as a woman who works in a political and social arena?

**Kruger:** In the '70s, the art world was definitely not welcoming to women. So few were showing in galleries. Generally most women artists were marginalized, if not totally invisible. Of course there were exceptions, but far too few. As far as the type of work that was accepted was concerned, things were so bad that regardless of the genre of the work, women were almost nowhere to be seen. But the last 20 years has seen a huge change in terms of the representation of women in the arts.

**Heller:** Why? Was it just that the demographic changed? The power structure changed? The business changed?

**Kruger:** All of those things and more. Obviously, subcultures are swatches out of the larger fabric of culture in general. They reflect the changes that make us who we are and aren't. And the changes around women and power have remade the social and cultural life of men and women on both a national and global level.

**Heller:** Let's talk about your exhibit. What is the scope of the show and why is it so important?

**Kruger:** Well, it's important to me. I don't know if it will be important to anyone else. The Geffen Contemporary (which used to be called the Temporary Contemporary) at

MOCA is truly a marvelous space for artists. It has the kind of scale and flexibility that's rare in American museums. And no other city would have the audacity to call that space a "museum."

**Heller:** What is the content?

**Kruger:** There'll be a mix of early photo-text work that I've never shown before; a few collage pieces combining overlays of photo, text, and tinted papers; a series of black-and-white photos; large-scale vinyl silkscreen works; and three large installations incorporating images, slide projections, audio, and video projections. I'll also be showing some of the statues [of famous figures in satiric poses] I've shown in New York, plus a new one. And some huge walls, which will be entirely covered with images, like giant billboards. There will also be documentation of my public projects. And I'll also be doing billboards around the city.

**Heller:** With the term retrospective, one thinks of a progression, a chronology. It seems to me that with your sensibility, this is not going to be the conventional retrospective. I presume you are using your collected work to evoke feelings from the audience rather than take them through an historical journey.

**Kruger:** Exactly. I use the term "retrospective" very loosely. Obviously, the show will consist of many works done over the years. But they'll be presented within a larger visual and structural installation. The installation has clearly been designed for this particular space.

*Continued on page 344*





# Call for Entries

The Best Graphic Awards Program seeks out the best in communications design. The Crown Vantage Awards Program is an ongoing designer judging, held twice a year, with international as well as local entries. It is held in various cities throughout the United States and Canada. Entries may be submitted throughout the year and will be judged at the first available judging.

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### Check Appropriate Category

- |  |   |
|--|---|
| <input type="checkbox"/> <b>Category A</b> | Collateral—Annual reports, self-promotions, direct mail packages, presentation folders, and similar material. |
| <input type="checkbox"/> <b>Category B</b> | Collateral—Work produced on a limited budget (1 and 2 color work only)  |
| <input type="checkbox"/> <b>Category C</b> | Letterhead (judged annually)  |

#### Registration

Title of Entry \_\_\_\_\_  
Person Submitting Entry \_\_\_\_\_  
Paper \_\_\_\_\_  
Date \_\_\_\_\_

#### Design Firm

Designer \_\_\_\_\_  
Company \_\_\_\_\_  
Street Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
Telephone \_\_\_\_\_

#### Printer

Representative \_\_\_\_\_  
Company \_\_\_\_\_  
Street Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
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Illustration: Paul Hamlyn

# PERSON, PLACE, OR THING

## PERIPHERAL VISION

By Ralph Caplan

Although I have always aspired to be one of those people who knows where the bodies are buried, not until recently had I ever visited Grant's Tomb. It was not so much a destination in upper Manhattan as the point at which Riverside Park peters out. The security guard greeted me with the effusive cordiality of a greeter who has no one else to greet. This is, after all, not Yosemite. I had the place to myself until a couple came in and began reading the captions. "Look," the woman exclaimed. "The last recorded act of his life was proofreading!"

That seemed like a wimpy way to end a career of military and political victory, but her reading was correct. Grant ended his life proofreading his memoirs. In them he confessed, "I think I am a verb," explaining that a verb expressed "to be, to do, to suffer and I have done all three." An admirable statement, even if Grant stole it from Buckminster Fuller, who famously said almost 100 years later, "I seem to be a verb."

One of the AIGA's national meetings featured an exhibit of suspiciously similar designs assembled under the rubric "Plagiarism, Influence or Coincidence?" In Fuller's case, surely coincidence. It is unsurprising that a genius in military strategy and a genius in anticipatory design strategy should come to the same insight into their grammatical selfhood. If you're going to go through life as one of the parts of speech, a verb is the right thing to wear.

At our best we experience each other as verbs, but we identify each

other as nouns, always the easiest garment to slip on in an emergency. Name tags—almost invariably ugly, except at design conferences, where they tend to display elegance at the expense of legibility—are mandatory in a world where the number of people one meets expands in inverse proportion to one's capacity for remembering what they are called. I have made my peace with name tags, but it is an uneasy truce.

How uneasy was dramatized for me at NeoCon. In the political media, *neocon* is a mildly pejorative term describing people who, having been zealous liberals in their youth, have become even more zealous conservatives in their AARP years. But in the furniture industry, NeoCon is a massive trade show held annually in Chicago's Merchandise Mart. Name badges at such an event function as an instrument of security to keep competitors from spying and eavesdropping on each other. Since my corporate mission is to spy and eavesdrop on everyone, I wore no badge, explaining when challenged that my name badge was unlisted. This is not, however, a joking matter. A designer named Joe Stone was coveting a bunch of name badges laid out on a registration table, hoping to hide his identity behind one of them.

"Are these last year's name badges?" he asked the young woman guarding them. "May I have one?"

They were not and he could not. Why would he even want one? she wondered. What good would it be?

"Joe here collects them," I told her. He has the most valuable, if not

the largest, collection of trade show badges in the free world."

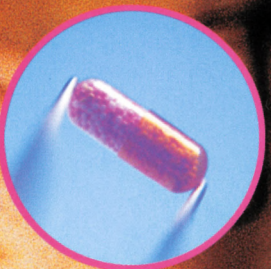
"An interesting hobby," she said cheerfully. I would never have thought so, but she may have a point. Certainly the field offers anecdotal variety. People who would never cheat at poker do it with name badges, which are often the best available means of convincingly pretending to remember someone you don't. "Of course I remember you. You're . . . why, you're . . ." you say, vainly looking at a woman's lapel for a tag that turns out to be deviously attached to her belt.

It is extremely difficult to change identities, but it is very easy to switch names. NeoCon was not the only furniture show where I have had an identity crisis. At the first International Furniture Fair in New York's Javits Center, I appeared on a panel with two ergonomists (one of whom was named Kaplan, an egregious misspelling that added to the confusion to come) and a craftsman from England who designed chairs made of glass. Before the program began, the panelists examined his work. I was particularly impressed with, and threatened by, a chaise lounge with jagged edges. As we approached the stage, set with our name placards and water glasses, I said lightly, "What if we each sat behind someone else's name card?" I did not expect to be taken up on this proposition—I did not even think it was a proposition—but a man who designs glass lounge furniture for a living is ready to escape the ordinary when invited. "Excellent," he said,

*Continued on page 346*



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Illustration by Riccardo Stampatori © 1999

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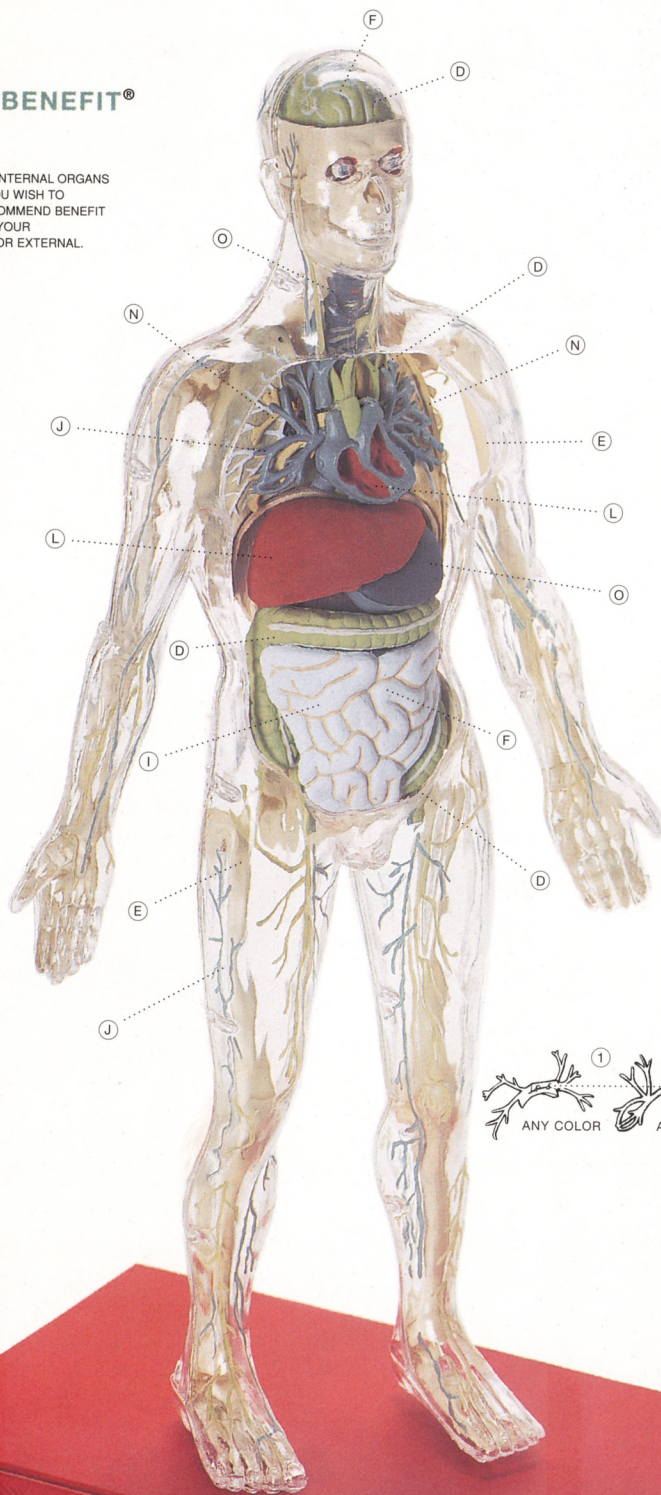
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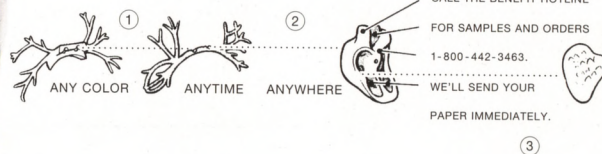
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B	Butter	0	0	21
C	Cactus	12	3	26
D	Celery	11	3	44
E	Chalk	5	3	18
F	Cloud	12	4	2
G	Ivory	0	1	14
H	Moonbeam	6	0	2
I	Mushroom	14	11	30
J	Ocean	35	3	19
K	Oyster	5	4	18
L	Rust	0	65	100
M	Soft White	1	1	8
N	Squash	0	9	43
O	Teal	96	48	37
P	Think Pink	0	3	3

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# Print's Regional Design Annual 1999

Well. Here we are at the last Regional Design Annual of the century. To mark the occasion, we've decided to depart from our usual introductory overview. Do something a bit different.

Over the years these lead-off remarks, along with the reports that appear with each region, have pinpointed factors that influenced the course of design during the preceding 12 months. So as we (somewhat wearily) anticipate the millennium, we think it might be interesting—even illuminating—to look back at these commentaries to see just how the field has evolved in the 19 years since the Regional began, before we look at where it's at today.

The first of the introductions, in 1981, offered a rationale for the Regional Annual. Why another annual in a field already crowded with them? Because the other annuals almost always showed work by category. We would show it by locale, and show a lot of it, in densely packed pages. By offering a sweeping review of work from all corners of the country, we'd be demonstrating that significant design activity was no longer confined mainly to New York, Chicago, and Los Angeles. The Big Three had always attracted the lion's share of top designers and art directors, solidifying their positions as the dominant design centers. But the situation was changing. The top people were spreading out. More good work was coming from more places. We wanted the Regional to dramatize that.

We had two goals: "to spotlight the many pockets of first-rate design activity that can be found on all points of the American compass," and "to identify characteristics of visual style and attitude that might exist from region to region." The first goal had found a ready response among those designers with whom we discussed the Annual during its planning stages. *Showcase work from all over the country? Terrific!* But the second goal had met with somewhat less enthusiasm, particularly from those who would appear to benefit most from a greater regional inclusiveness.

Regional characteristics? "The conventional wisdom today is that there *are* none," we stated in the introduction, "at least not at the highest levels. 'Regional' is viewed by many as a pejorative term, meaning insular, unsophisticated, corny—adjectives which might apply to work turned out by hacks but never by designers and illustrators of the first rank. These top-level people are considered supra-regional; they have the talent, confidence, and authority to compete nationally or internationally with their peers from New York, Chicago, Los Angeles, or anywhere else on the globe. And what presumably enhances their ability to do so is the fact that they have divested their work of any 'regional' characteristics that might give a client pause."

Yet in making the selections for that first Regional, we of course did uncover local characteristics, and at the highest levels. Here are some random comments from the Regional in 1981.

California North: "Design as practiced in San Francisco and the Bay Area tends to be more cerebral, more introspective, and more decorative than in Southern California. There is a sense of the artist's hand as opposed to the mechanized impersonality of the airbrush (which can render many illustrators interchangeable)."

Dallas: "The city is booming [and] vibrantly commercial Dallas is producing some of the best, most assured, and sophisticated design in the country, as well as some of the finest illustration. The design, neat, clean, and hard-edged, is notably rich in detail. Despite the rigorous technical control, it is imbued with a sunny, buoyant quality that makes it fun to look at; it entertains."

Illinois: "Design in Illinois revolves around design in Chicago, which for a generation or more has been dominated by the Bauhaus designers who made the city their headquarters. Chicago is perhaps the most conservative of the nation's major cities, and few have been able to influence a market that has so long thrived on good, classic design. Now, however, a few young designers are trying to loosen the Bauhaus stronghold. By smoothing the more abrasive edges from New Wave and Post-Modern approaches, they are expanding our notions of what appropriately can be called the International Style."

Georgia: "Advertising illustration displays a kind of regional wackiness. Hyper-humor, an attitude of exuberance and expressiveness bordering on the manic, characterizes a good bit of the work."

New England: "The work exudes strength, honesty, confidence, and, except for certain pockets of good-humored exuberance, a generally serious approach to the task at hand. Design from Boston can be roughly divided into two more or less distinct classifications: the MIT school (sober, classical, polished) and the *Boston Globe* school (cheerful, energetic, brash)."

Of course, as soon as the 1981 Regional was published, nervousness about exposing characteristics based on geography subsided. In all the subsequent Regionals and their accompanying commentaries, regional characteristics were a consistent, and usually prideful, point of interest. Their presence or absence in any one locale in any one year from '81 on forms one of the threads in the selection of reports that appear below. Another thread in this year-by-year compilation is the rise (and occasional decline) of major design centers. How do these centers emerge? A third thread is the relentless march of technology and its impact on design and its practice.

**1982:** "Undeniably the biggest blast of California energy continues to be felt in Los Angeles, where the leading edge encompasses the Pop Art culture's brand of New Wave funk. Contrary to predictions over the past few years that airbrushing is merely a temporary fad, the airbrush brigade is alive and well in busy Los Angeles."

"While cowboy culture, Texas chic, and the prairie look may con-



## A year-by-year running account of regional characteristics. . .

stitute the Southwestern style in many eyes, these fashionable fixations are waning.”

“One development still too much in its infancy to have had any overt effect in the look of Eastern graphics is the gradual involvement of designers with computer technology.”

**1983:** “The agency which is currently doing what in our opinion is the sharpest, most effective print advertising seen anywhere is Fallon McElligott Rice in Minneapolis.”

“It’s worth pointing out how notable Southern advertising is for the strength of its writing. Many of the principals who run the major Southern agencies see that copy is up to snuff by writing it themselves, but a more basic reason may be the South’s love affair with the English language and its long tradition of literary excellence.”

**1984:** “New York design no longer dominates. New York no longer enjoys a talent monopoly. In the area of print advertising, New York is no longer setting the standard. Indeed, it can be flatly stated that the best work is being done outside of New York, and it can be further flatly stated that the best print advertising being done anywhere is coming from an agency in Minneapolis—the phenomenal Fallon McElligott Rice.”

“Fred Woodward, current art director of *Texas Monthly* magazine, observes that ‘in spite of the decline of “Texas chic,” the most effective thing you can do here is tap into that Texas mythology of cowboys, cafés, and the dusty trail.’ Interestingly, it is the persistence of these icons that encourages designers like Woodward to look to illustrators in different parts of the country. ‘The only way to present this mythology in a fresh way,’ Woodward explains, ‘is to bring in people who have never done it before.’”

“New York style is no style and every style, dictated by the tremendous variety of client needs in all graphic areas. New York takes everything in and turns it to its own use.”

**1985:** “In last year’s Regional, we claimed that Fallon McElligott Rice was turning out the best print ads in the country. It still is—but what is interesting is that while FMR may have lit the fire, a growing number of agencies in Minneapolis are adding fuel to the blaze. Indeed, FMR has spurred not only agencies in Minneapolis, but agencies throughout the entire Midwest. In St. Louis, Kansas City, even Chicago, one hears, ‘We want to be another Fallon McElligott Rice.’”

“Dallas! Beacon. Emblem. Myth. Inspiration. Here you have a medium-sized city with no particular design tradition—indeed, something of a design backwater—that suddenly explodes into a major design center, with a style and look that are proudly, exuberantly its own.”

**1986:** “Boston, Dallas, San Francisco, and Minneapolis are the vital centers of graphic design in the U.S. today. What about New York, Chicago, and Los Angeles? What happened to them? Nothing, really,

except that these traditional centers seem of late to have lost something of their edge, their vibrancy, their sheer dominance.”

“From his base in Portland, David Kennedy of Wieden & Kennedy says he uses *PRINT*’s Regional Design Annuals to find promising illustrators and photographers and uses those he wants no matter where they’re located.”

“The state’s 150th birthday aside, there hasn’t been much for Texas designers to celebrate: Two of the state’s largest industries, oil and real estate, are, in the words of one Houston designer, ‘in the worst slump in 20 years.’ For designers, the most obvious consequence of the slump is smaller budgets. Gone are the days of eight-color jobs. All this has led to an uncharacteristic conservatism in Texas design—at least by Texas standards—as clients want a less sumptuous look in their graphics. Sobering, too, is the sentiment commonly expressed among Texas designers that the ‘Texas style’ is on the wane. To those like Dallas’s Don Sibley of Sibley/Peteet Design this is by no means a bad thing. ‘The “Texas look” may have applied a few years ago,’ Sibley says, ‘but it doesn’t apply now. No one here is locked into any particular style, everyone is striving to do new things.’”

**1987:** “Southern California design continues to appear more conservative than it has in years past as large corporate clients from the East and Midwest bring their design budgets to California for what they see as new approaches and fresh ideas. But these same corporations tend to be conservative, and the experimental design done for smaller clients that attracted them in the first place seldom makes the leap to corporate applications.”

“While most of the work from the East this year was done for Eastern clients, a growing portion of it represents the increasingly national scope of the design profession. Postcards produced in Maine are created by an artist in Texas. The call-for-entries for a California advertising show is done by a New York State illustrator. A New Jersey ad agency, with undisguised admiration for Fallon McElligott’s ‘poster look,’ has its headlines set by Great Heads in Minneapolis.”

**1988:** “With Silicon Valley in Northern California, and such software giants as Aldus and Microsoft in Washington, designers in the region are finding that, like it or not, they can no longer afford to ignore the dawning of the digital age. Though few designers say they will resist absolutely, many have reservations about the technology. ‘I think if you start to conceptualize and design with one particular software package,’ says Rick Tharp in Los Gatos, California, ‘you start to think like that software. It could limit your opportunities for inspiration.’ Many designers, however, are receptive to the computer, seeing it as another, more sophisticated tool. John Hornall, principal of Seattle’s Hornall Anderson Design Works, reports that computers are ‘becoming more of a factor all the time’ in his company. ‘We have several



## *...the rise (and occasional decline) of major design centers...*

Macintoshes in-house,' he says, 'which we use for logo design. We're not using an all-computer approach on everything we do, but there's some computer contribution on a lot of our projects.'"

"Although some work from the Southwest is imbued with local imagery—cacti, jalapeño peppers, and cowboy hats—design in the region is becoming increasingly impersonal and pragmatic—just what the client wants. The 'Dallas look,' which once predominated, has virtually disappeared."

"Much-lauded Minneapolis advertising, with its recognizable style (pithy headlines, arresting visuals) yet variety of approaches, has drawn many creatives from outside the area to this city once considered 'isolated.'"

"The catalysts essential to the development of long-distance relations [between designer and client] are fax machines and computers. Even small studios and independent illustrators [throughout the East] have fax machines this year, and Apple's Macintosh is rapidly becoming an almost universally cherished design tool."

"It's been in the process of happening for several years, and now there's no denying it: Seattle is a major design center, the first city to achieve that distinction since Minneapolis. The prime requisite—a substantial core of first-class designers—is present. The work being done is increasingly national in scope. And it's of consistently high quality. And yet, there isn't a particular Seattle look, the way there was a Dallas look, which is probably all to the good. But the vitality is there. And Portland looks pretty good, too."

**1989:** "The most popular invention since Post-its, the fax machine has been a boon to all kinds of businesses, but to the design field it has been a particular boon. It has enabled those working in the field who wish to compete nationally to do so without even having to consider whether to set up shop in a major design center; they can remain where they are, in the localities of their choice."

"Transcending every other development in graphic design this past year was the surging prevalence of computers in studios throughout the country. If they haven't already installed a computer, designers assure us, they soon will. It is inevitable, they say."

**1990:** "What has caused the renewed agitation—the sense we get of designers lurching this way and that, unsure of their moorings—would appear in part to be the powerful if unsettling impact of a handful of designers who have achieved fame and status by casting off such established tenets of 'good design' as clarity, directness, and simplicity. The projects and activities of these designers are regularly commented on and debated. They have captured the attention of their peers to a mesmerizing degree. They are by definition the true stars of the profession. Indeed, when one of them, perhaps the most glamorous and charismatic of them, Neville Brody, appeared at last

fall's AIGA national conference, he was accorded a worshipful reception worthy of a rock star, which he in fact resembled. Besides Brody in London, this constellation of Design Stars consists of April Greiman in Los Angeles, Tibor Kalman in New York, Joe Duffy and C. S. Anderson in Minneapolis, and the *Emigre* team of Rudy VanderLans and Zuzana Licko in San Francisco. While they all work in different ways, collectively their work seems to have reached a peak of influence, no doubt intensified by the well-publicized controversy that often surrounds it."

**1991:** "The most important story of the first years of the last decade of the century is the dispersal of design and its practitioners, which shows every sign of continuing into the decade, and at such a pace that one wonders whether, some years hence, the term 'major design center' will have any but the most nominal meaning. The high-tech revolution has fueled the geographic revolution, if it can be so termed. The ubiquitous fax machine and the computerization of design offices, to the point where designers can communicate with clients modem to modem, rendering geography irrelevant, have shaken the field free of its traditional moorings and turned it into a kind of cottage industry."

"If for years design from the South tended to be marked by a folksy humor, that is becoming less and less true. Increasingly, the work appearing from this region has been getting slicker, more elegant and refined, indeed with a national, rather than regional, look to it."

**1992:** "Many foresee the computer forever changing the nature of what designers do. 'Some of the older designers just don't seem to be able to make the transition to the computer,' Marty Neumeier [in Atherton, California] observes. 'While young designers in their twenties have done nothing but work on computers, there's now another layer between the design and production—a new class of design professional.'"

"Computers—or rather the irresponsible use of same by designers who should know better—are also being blamed for a certain amount of visual pollution. Designers note that typographic quality has suffered serious setbacks and that there is a growing backlash against the computer-generated look."

**1993:** "Spending too much time in front of computers has led designers to spill too many secrets to clients. For example, Henry Yee, art director at St. Martin's Press [in New York City], sometimes finds himself wishing the computer could perform a little less ably, or that fewer non-designers took its capacities for granted. 'People think it's so easy to make changes since they can see a new comp in 15 minutes—we've been a little too fast in that area. Maybe we'll have to find a new way of tricking people,' he says. 'If I stay up all night inputting the type myself and save a thousand dollars that way, instead of getting to spend that



## ...and the march of technology and its impact on design.

money on, say, spot lamination, I'm just told, "Thanks for saving money." I feel cheated."

**1994:** "I look at CD-ROMs right now and I'm flabbergasted," says Mark Ulriksen, former art director of *San Francisco Focus* magazine, who now works as a full-time freelance illustrator. "It's like watching black-and-white TV: The technology is mind-boggling, and yet it's also so primitive. I can accept the limitations because we're at the dawn of a new era. Who knows where we'll be in five or 10 years."

"The latest development in the technological arena, multimedia, is forcing most designers to look forward. This whole thing is going to explode," asserts Chris Hill, whose Houston firm embarked on its first CD-ROM project two years ago. "Designers are going to become more like producers and directors in the future."

"That pioneering spirit David Carson, whose ads for Nike and Pepsi have lodged him solidly in the bosom of corporate America and nearly made him a household name (last spring, *The New York Times* ran a feature on him in its Styles section), sees his entry into the mainstream as a mixed blessing, especially after a dozen calls congratulating him for a Nike ad he didn't design. "Only one or two people could tell it didn't have the same sensibility, but a similar style," he relates. "And that's the problem: People copy the style."

**1995:** "In a straw poll of design groups in the whole of the Far West, 58 percent said they were actively involved in designing multimedia, be it Web pages, CD-ROMs, or in Modern Dog's case, an interactive in-store display for the Seattle department store Nordstrom."

"Austin's vibrant university culture and diverse music scene, along with the presence of more than 250 high-tech companies, have designers flocking to this capital city like so many Starbucks franchisers."

"The electronic aftershocks aren't over. The next wave is multimedia, a challenge designers [in the East] talk about with the same mix of anticipation and reluctance, enthusiasm and frustration that attended their discussions of computer-aided design seven or eight years ago."

"In the last 12 months, the design profession in New York City has changed so dramatically that very little of what today can be seen, touched, heard, clicked, and dragged is as it was when the last *PRINT* Regional Design Annual appeared. The single, overwhelming force behind this exhilarating, painful, and often confusing transition is, of course, the computer. Or, more precisely, the development of information technologies, and the expansion of the Internet from a haven for academics and hackers to a wave of on-line services. All over town, print designers are rethinking, restructuring, and retooling for the 21st century. In the process, they are questioning not just the values and motivations that initially drew them to the profession, but what their precise roles will be in a world less connected to real life than to a cold, sterile, ersatz environment."

**1996:** "New Media has turned old logic on its ear, so that expertise comes with youth, not age."

"With growing business opportunities, a great music scene, and laid-back lifestyle, will Austin become the Seattle of the Southwest? 'That's what they're saying,' reports illustrator Marc Burckhardt, who moved back to his home turf two years ago from New York."

"The advent of digital technology and its instantaneous links to the rest of the world has seemingly heralded the retreat of the *regional* esthetic. 'I don't believe such a thing exists,' says Mark Schwartz of Columbus, Ohio-based Nesnady+Schwartz. 'Communications and technology are too fast these days.'"

"No one is unequivocally enthusiastic about how the Web looks. Dividing Web sites into two categories—those designed by technicians and those designed by designers—and dismissing the first, Craig Byers at Axis Communications in Washington, DC, says, "There are some amazing, fascinating Web sites. There's also a lot of room for improvement.'"

**1997:** "More designers throughout the U.S. are taking on Web work, and more are exploring how the medium can help them market their own businesses. Those who stay away from the Internet sound less defensive about their negative attitudes than did computer-phobic designers of a decade ago. This is probably because the Web continues to suck in more cash than it spits out."

"The big difference from when I opened my office in '84,' remembers Jennifer Morla in San Francisco, 'is that the computer has made an enormous difference in the way we conduct our business. We are clearly able to actualize many more ideas in a shorter amount of time than ever before.'"

"The first computers were delivered to longtime holdout Sayles Graphic Design in Des Moines, Iowa, in 1995. Principal John Sayles admits, 'I really don't know that I find all of the changes to be improvements. Clients are spoiled by the level of refinement of conceptual presentations. Where our comps used to be "loose," they now look printed. There is little room for imagination or trust.'"

**1998:** "In recent years, everyone seemed to be knee-deep in HTML tutorials, but many Southwestern studios now wonder if they need to do the programming at all. 'We are in the process of learning the programming technology, though I don't know if we should stay with it,' says Bradford Lawton in San Antonio, Texas. 'I think we're in an in-between period—is it a service that people will eventually buy, like out-putting?'"

"The much-vaunted electronic communications boom has profoundly affected the Midwest region. Designers not based in major centers like Chicago or Minneapolis no longer feel at a disadvantage."

*Continued on page 354*



# The Far West

The Silicon Trail running from California to Oregon to Washington State contributes to the flourishing economy in the region. Major computer hardware and software manufacturers are seeking designers from San Diego to Seattle, and start-up companies proliferate. All are in need of design expertise, and design firms and ad agencies are broadening their skills in response.

Today, clients often want everything: identity, branding, print and collateral materials, Web-site design, and occasionally even product design and retail environments. Daniel H. Tsai of 44 Phases in West Hollywood, California, has shifted his emphasis from print to becoming "a hybrid design company," explaining that "overnight we went into the entertainment industry specializing in motion graphics." This, he says, has much to do with "the market catching up with the speed of technology."

Advertising agencies have responded to expanded client expectations by expanding their services, especially in the online arena. John Butler of Butler, Shine & Stern in Sausalito, California, comments, "Last year we acted with occasional partner SF Interactive, creative-directing Web sites for clients Millers Outpost and Jamba Juice. We continue to create banners in-house for clients such as e-greetings and Homespace." At Sasquatch Advertising, a Portland, Oregon, agency that also handles Web banners, Greg Eiden says his company has fielded an increased number of inquiries about public relations services and that there has been a demand for more logo work. Mike Ackerman at Denver's Thomas & Perkins says that while print advertising remains a core of its business, campaign presentations include Web-site and outdoor advertising work. "We set up an interactive department three years ago to create Web sites and CD-ROMs," he adds. The Attik, a San Francisco firm that specializes in advertising in support of agencies with clients like Nike and Adidas, is "pushing the edge in lots of forms," according to principal William Travis, as new work includes creating live-action motion graphics, and digitally transmitting work by satellite to its linked offices in New York, London, Sydney, and Huddersfield, England. In the San Francisco office, a research team has been added, and staff has grown from six to 22.

The one-man studio has not disappeared. Kevin Akers of Kevin Akers Design in San Rafael, California, combines his design and illustration skills, has a stable list of clients who require his services, and keeps in close contact with them. Dung Hoang of Fury in Salt Lake City deliberately set up his own studio to "do the kind of work I have been wanting to do." For him, this includes type design, and working in a style with traditional influences. Bruce Holdeman of 601 Design in Denver also unites design and illustration and has a consistent client base. Each reports that business is good and seems likely to remain so.

But some clouds loom in this sunny forecast. Smaller markets in the West offer an active outdoor lifestyle and a diverse range of clients but cannot offer competitive salaries. With the influx of newcomers and new talent to these areas, more sophistication is evident in local design, but there is also a migration of native talent to bigger markets. Anne Garner of Montana State University in Bozeman says that "business in Montana is good, but the salaries and opportunities here are not comparable to the rest of the country."

Hawaii is still suffering from "the high cost of paradise," according to Clarence Lee of Clarence Lee Design in Honolulu. The economy, he reports, is flat. Adds Mike Wagner of Milici Valenti Ng Pack Advertising in Honolulu: "Hawaii is still suffering from the recession in Asia. We haven't experienced the mainland boom." Both Lee and Wagner talk about the problems of recruiting talent as well as attracting new business to the islands.

Another area of concern in the West is that, although new businesses proliferate, they tend to disappear just as quickly (half of them, some estimate). This is especially true of the e-commerce, "virtual" client with only a Web identity. Kevin Akers explains, "The logo may be there, but the business is not. Sometimes the only permanence is the logo, and then the business goes and is changed into another company."

For illustrators, there are fewer opportunities than before. Although Ward Schumaker in San Francisco is busy enough to turn away work and Tavis Coburn in Los Angeles has worked steadily since he left college a year ago, both express anxiety about the profession. Schumaker says that since stock images are so readily available, illustrators, when hired, are often asked by inexperienced art directors to make a "lookalike" version of what's already out there. Contracts for illustrators are often detrimental to them, and Schumaker supports the effort for illustrators to join the Graphic Artists Guild and become unionized. Coburn counts himself lucky as well as busy, but many of his college classmates have had difficulty breaking into the field.

Design and advertising recruits are readily available in the Far West and may come from all over the globe, but they are not always prepared for the realities of business. Aside from proficiency in graphic software programs, graduates need to have additional skills, according to designers and agency art directors. Scott Mires of Mires Design in San Diego looks for a "team approach as well as individual talent." Tim Parker of Sasquatch thinks there is a need for "public speaking skills." Clarence Lee says that he has watched design transform into a "glamour industry" reflected in four colleges in Honolulu now with design departments. The downside of this premise is that new recruits often expect unrealistic starting salaries and, according to Akers,

*Continued on page 352*



## California South

The economy in Southern California is "firing all cylinders," according to Scott Mires of Mires Design in San Diego. Daniel H. Tsai of 44 Phases in West Hollywood concurs. Both relate that exploring new areas of design work such as multimedia is a given and integral to their clients' needs. Mires provides Web design as part of a total service for clients, and Tsai is doing more motion graphics for the film industry. New hires are not limited to local talent for Mires Design (résumés pour in from every state), but Tsai prefers to recruit by "nepotism" from Art Center, his alma mater. Also busy is Los Angeles-based illustrator Tavis Coburn, who, less than two years after graduating from Art Center, has acquired clients ranging from recording studios to national magazines.



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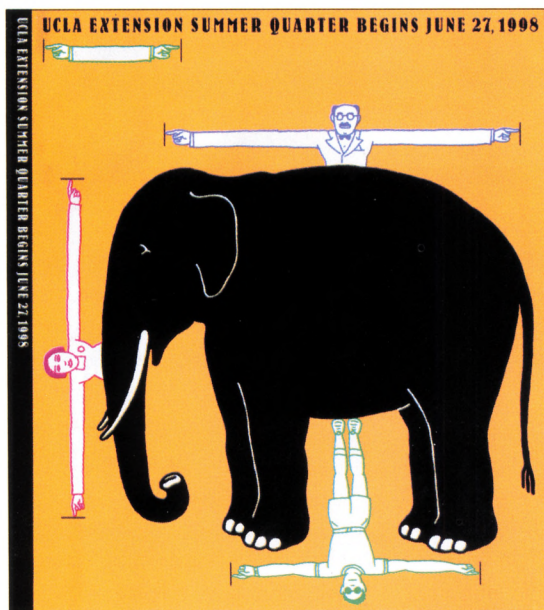
**1, 2.** Catalog covers for summer and fall quarters of UCLA Extension. Art director: InJu Sturgeon/UCLA Extension Department of Marketing, Los Angeles; designer/illustrator (Fig. 1): Seymour Chwast; designer (Fig. 2): Lee Clow.

**3.** Symbol for Art Throb, a design firm. Designer: Rebekah Beaton, Calabasas.

**4.** Logo for Woolsey Creative. Design firm: Mires Design, San Diego; art director: Scott Mires; designer/illustrator: Miguel Perez.

**5.** Brochure for 1999 Mercedes-Benz of North America's C-class cars. Design firm: The Designory, Long Beach; art director: Ulrich Lange; photographers: Rick Rusing, Michael Rausch, Charles Hopkins, Peggy Sirota, David LeBen; writer: Rico Homan.

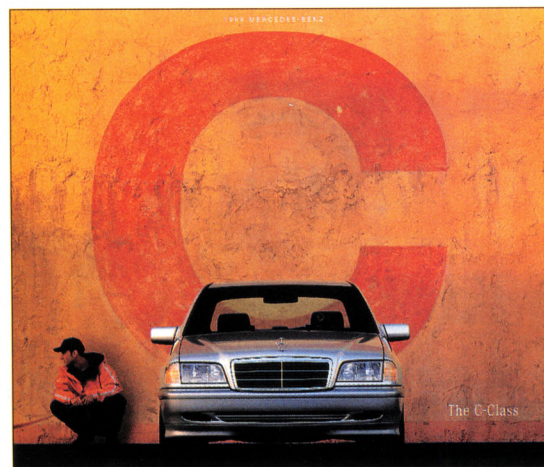
**6.** Brochure for 1999 Mercedes-Benz of North America's E-class cars. Design firm: The Designory, Long Beach; art director: Mike Monley; photographers: Brett Froomer, Eric Hameister; Peggy Sirota, Charles Hopkins; writer: Rico Homan.



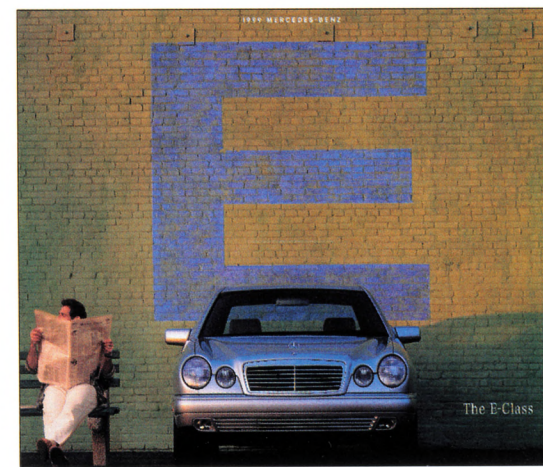
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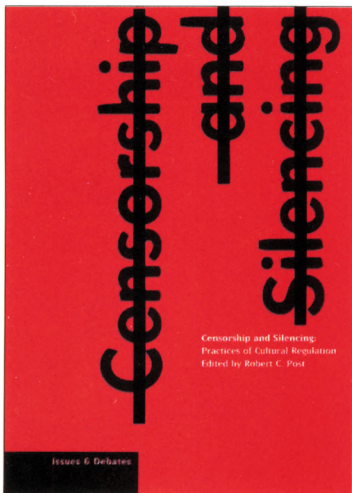


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7. Brochure for 1999 Mercedes-Benz of North America's E55 AMG cars. Design firm: The Designory, Long Beach; art director: Mike Monley; photographers: Brian Trebelcock, Rick Rusing; writer: Rico Homan.

8. Cover of book for Getty Research Institute, Los Angeles. Design firm: Bruce Mau Design, Toronto; designers: Bruce Mau, Chris Rowat.

9. Cover of November 1998 issue of *Big Brother* magazine. Designer: Jeff Tremaine/Flynt Publishing, Beverly Hills; photographer: Dennis McGrath.

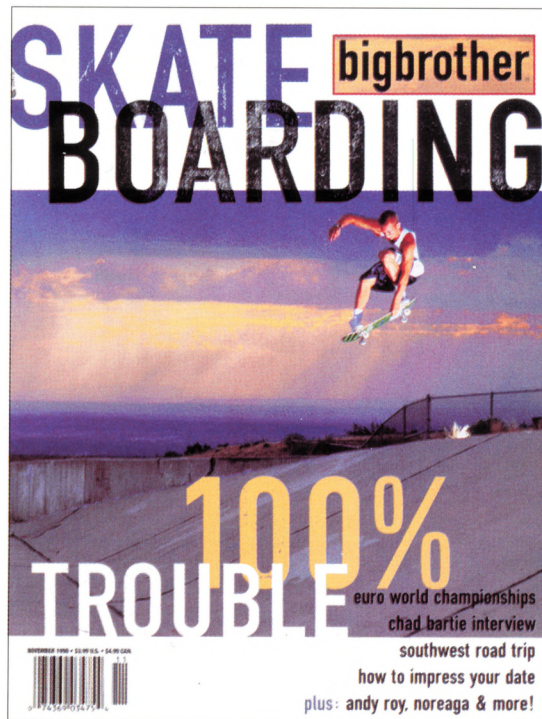
10. Cover of *Flaunt* magazine, Los Angeles. Art directors: Eric Roinestad, Jim Turner; designer: Eric Roinestad; photographer: Stephane Sednaoui.

11. Logo for HS International, an Olympic athlete management company. Designer: Daniel Tsai/44 Phases, West Hollywood.

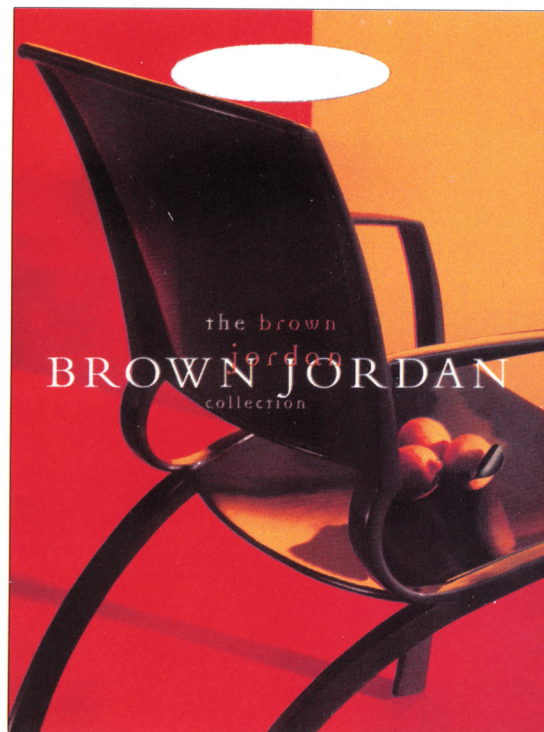
12. Symbol for the Yellow Pages. Design firm: Mires Design, San Diego; art directors: José Serrano, Brian Fandetti; designers: José Serrano, Miguel Perez; illustrator: Miguel Perez.

13. Shopping bag for Brown Jordan. Design firm: 5D Studio, Malibu; designer: Jane Kobayashi; photographer: Trevor Pearson.

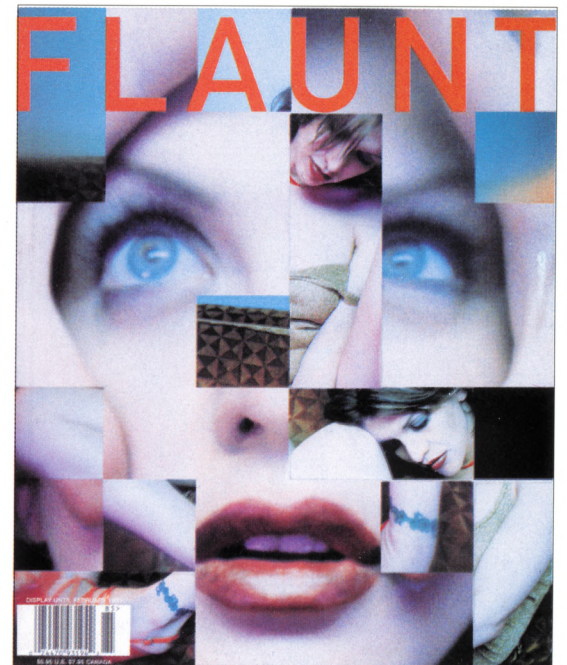
14. 1998 annual report for Sirena Apparel Group. Design firm: Stoyen Design, Costa Mesa; art directors: David Wooters, Michael Stinson; designer: Michael Stinson.



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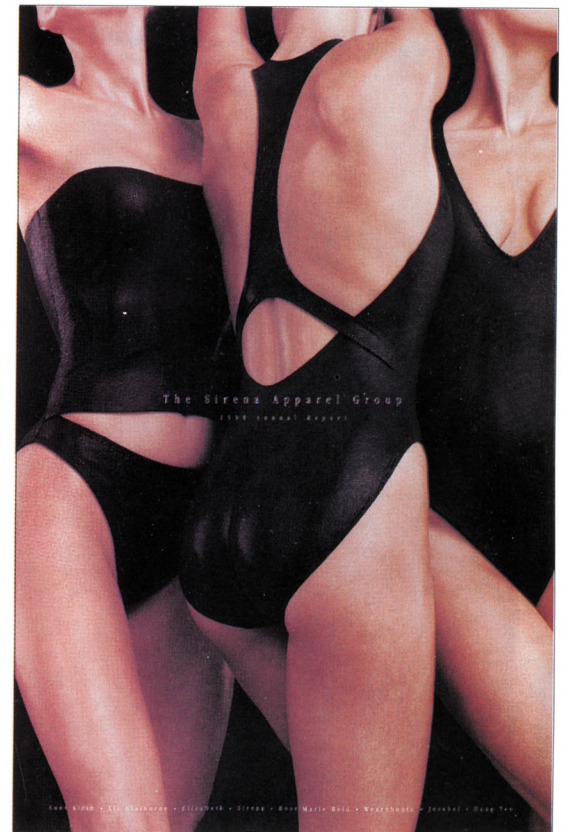
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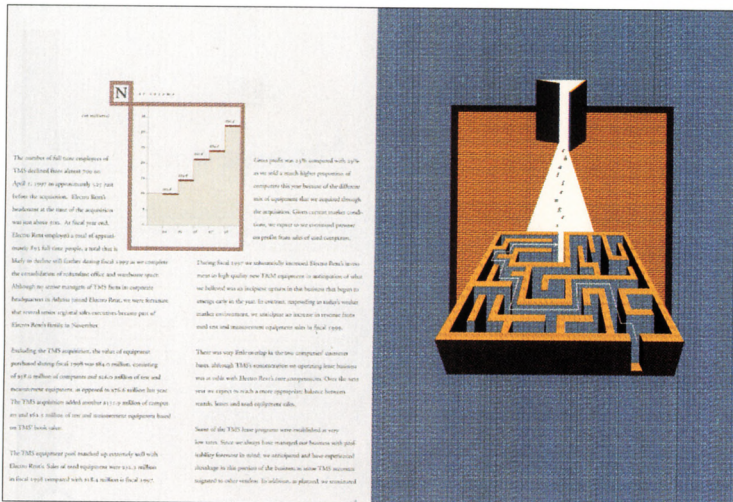




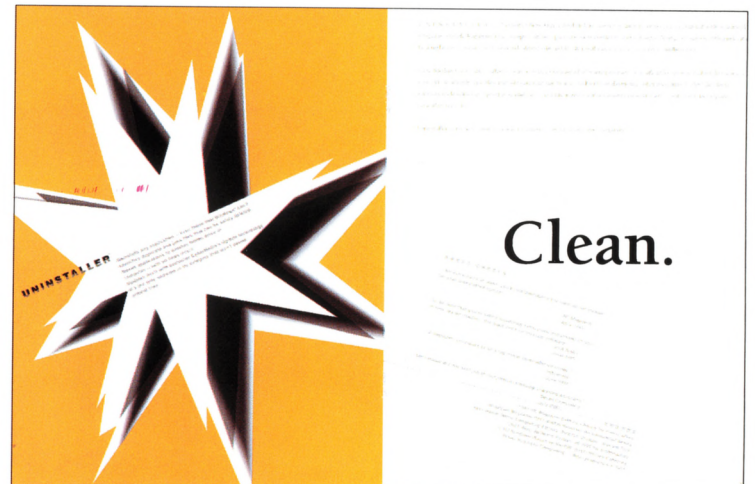
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**15-17.** Spreads from *UCLA Magazine*. Art director: Charles Hess/UCLA Publications, Los Angeles; designers: Dana Barton, Jackie Morrow; illustrators (Fig. 15): Trisha Krauss, (Fig. 16): Richard McGuire, (Fig. 17): Gary Baseman.  
**18.** Spread from *Glue magazine*. Art director: DWM Decca, Los Angeles.  
**19, 20.** Ads for California Department of Health Services. Agency: Asher & Partners, Los Angeles; art director: Nancy Steinman; photographer: Myron Beck; typographer (Fig. 20): Nels Dielman; writer: Jeff Bossin.  
**21.** Logo for AIGA Link/San Diego. Art director: Steven Morris/Steven Morris Design, San Diego; designer/illustrator: Rosa Torres.  
**22.** Logo for Union Station. Design firm: Selbert Perkins, Santa Monica; art directors: Clifford Selbert, Robin Perkins; designers: Brian Lane, Mick Groh.

**23.** Logo for Firing Squad, an independent commercial production company. Designer: Daniel Tsai/44 Phases, West Hollywood.  
**24, 25.** Ad campaign for American Honda Motor Association's Honda Civic. Agency: Rubin Postaer and Associates, Santa Monica; art director: Curt Johnson; photographers: Carl Zapp (objects), Michael Rausch (car); writer: Patrick Mendelson.  
**26.** 1998 annual report for Electrontent. Design firm: Hamagami/Carroll & Associates, Santa Monica; art director: Jim Berté; designer: Maria Dellota.  
**27.** Booklet for Cybermedia. Design firm: Hamagami/Carroll & Associates, Santa Monica; art director: Jim Berté; designer: Maria Dellota.  
**28.** "Personalities," a booklet for Spicers Paper. Design firm: Martin Design Associates, Los Angeles. Art director/designer: Scott Lambert; writers: Ceebs Bailey, Scott Lambert.



28.



**STEAL CARS FOR A LIVING!**



- ★ DRIVE THE CAR OF YOUR DREAMS!
- ★ FREE TANK OF GAS!
- ★ SPORTS CARS, VANS, SUV'S OR COLLECT ALL 3!!!
- ★ LEARN HOW AN IGNITION WORKS!!
- ★ DRIVE AT HIGH SPEEDS AND GET ON TV!

After hours 1800-555-1800 or on their own 949-261-1800. Open 9-5 Mon-Fri. No charge to see the cars or to get the car of your dreams. Orange County Register is a not-for-profit, job training and placement program to get your kids into the work force. To help on this program for your company, contact us at 949-261-1800 or 1800-555-1800. If you don't have time, we'll get you, the parent, all!

29.



30.

29. Ad for Orange County Works, a job-placement program for foster teens.

Agency: DGWB Advertising, Irvine; art director: Joe Cladis; writer: Felipe Bascope; creative director: John Gothold.

30. T-shirt for Huerta Design's 4th of July celebration. Art director: Carlos Huerta/Huerta Design, Glendale; designer: Stephen Wright.

31-34, 37-39, 42, 43. Pages from *The Orange County Register*, Santa Ana. Art director: Kris Viesselman Onuigbo; designers (Figs. 31, 38, 43): Martin Gee; (Figs. 32-34): Peter Nguyen; (Figs. 37, 39): Mauricio Gutierrez; (Fig. 42): Lewis Leung; illustrators (Fig. 31): Martin Gee; (Figs. 37, 39): Mauricio Gutierrez; (Fig. 42): Dee Boyles; photographers: (Figs. 37, 39): Nick Koon, (Fig. 43): Jebb Harris.

**Show Wednesday**

IN THE NAME OF THE FATHER

DMITRI SHOSTAKOVICH

MAXIM SHOSTAKOVICH

DEC. 7, 1998

THE ORANGE COUNTY REGISTER

31.

**Show Wednesday**

TRUE CRIME OF THE GOTHIC-GROTESQUE SORT FOR PBS' 'MYSTERY' / 2

IT'S BACK TO BASICS FOR BECK WITH HIS NEW ALBUM / 3

Stage rapper

Hip-hop monologist Danny Hoch tosses political bombs in his new show / 4

NOV. 11, 1998

THE ORANGE COUNTY REGISTER

32.

**Show Wednesday**

WHERE STYLE MEETS SAND

OCT. 7, 1998

THE ORANGE COUNTY REGISTER

33.

**Show Wednesday**

Court TV lets us enjoy 'Homicide' from the beginning / 2

A techno New Year's Eve set for L.A. Sports Arena / 3

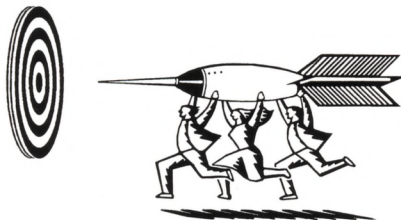
Performances shine in sisterly tale 'Hilary and Jackie' / 3

AMERICA AND JACKIE

DEC. 30, 1998

THE ORANGE COUNTY REGISTER

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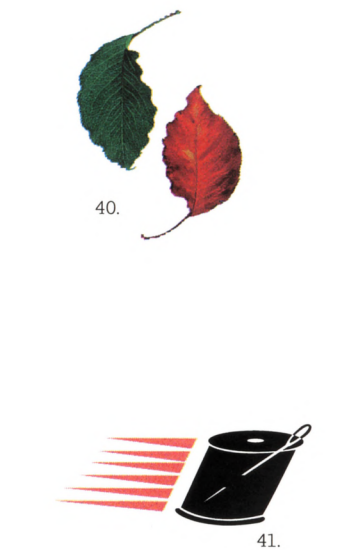


35. Symbol for Robert A. Lehrer Insurance/Financial Strategies. Design firm: Sherwood Associates, Valencia; designer: Will Sherwood; illustrators: Will Sherwood, Elvira Regine.

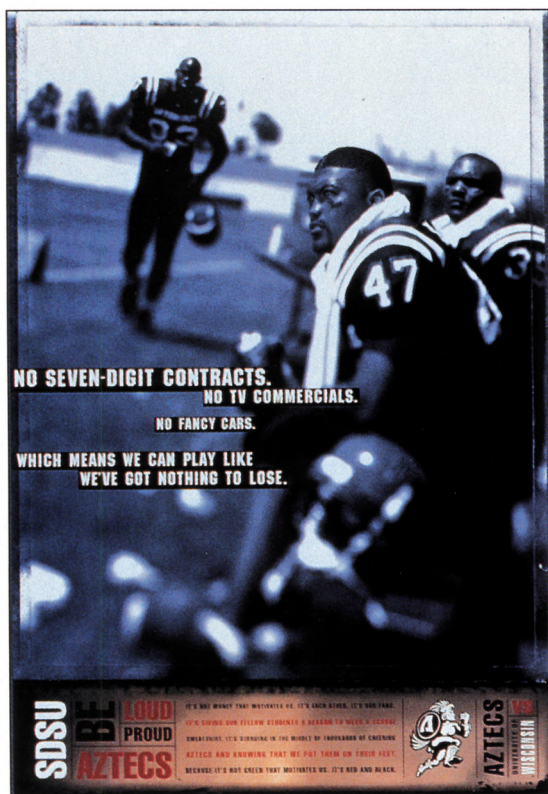
36. Icons for the Lolo Company. Designer: Steven Morris/Steven Morris Design, San Diego.

40. Symbol for Scott Shrader, a landscape designer. Designer: Buddy Morel, Santa Monica.

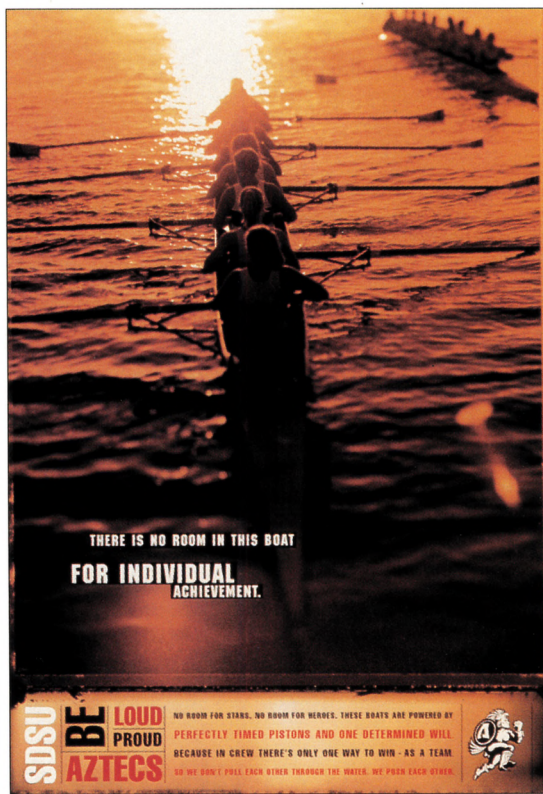
41. Symbol for Roadgang, a traveling quilting group. Designer: Toby Sterrett/Mushroom Media, Orange.







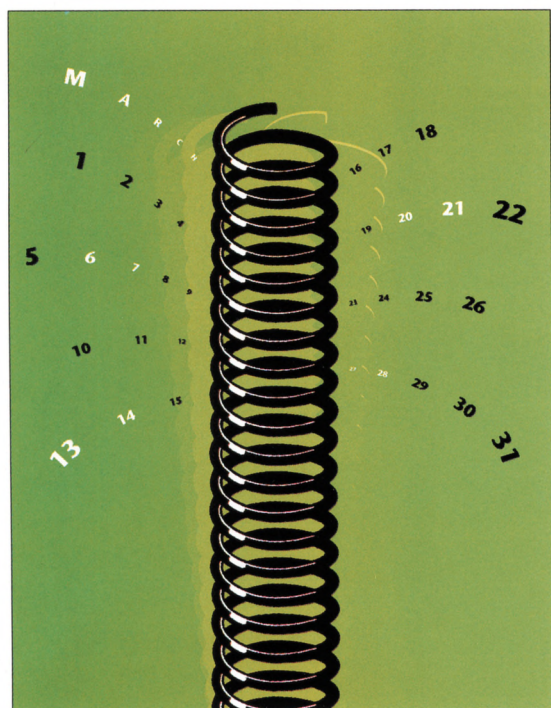
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44, 45. Poster series for San Diego State University. Design firm: DiZinno Thompson, San Diego; art director: Rob Petrie; illustrator: Paul Beauchamp; writer: Craig Evans.

46. Invitation poster to a party for 30sixty Design. Designer/illustrator: Par Larsson/30sixty Design, Los Angeles.

47. Self-promotional calendar for Qualcomm Design Group, San Diego. Art director: Christopher Lee; designers: Frank Bernas, Brenda Goerzen, Karen Hesterman, Dave Korinek, Steve Lim, Adam Rowe, Rudy Sabbagh, Dean Sipe, Tami Wood, Vicki Wyatt.

48. Poster for the Commercial Press. Designer: Lar Kress/Lar Kress Design, San Diego; illustrator: Carl Vandershuit.

49. Menu design for KWGB. Agency: On Target Advertising, Los Angeles; art director: Pam Patterson; designer: Kathleen Livingston; photographer: Gabrielle Hernandez.

50. Caricatures of employees of 44 Phases, a design firm. Designer/illustrator: Daniel Tsai, 44 Phases, West Hollywood.

51. Icon series for Blue Book Publishing's San Diego Creative Directory. Designer/illustrator: Steven Morris/Steven Morris Design, San Diego.





49.



50.

**52.** CD packaging for Columbia Records/ Sony Music. Designer: Nancy Donald, Santa Monica; photographer: Michael Wilson.

**53.** CD packaging for Maverick Records, Beverly Hills. Art director: Kevin Reagan; designers: Kevin Reagan, Gail Swanlund; photographer: Ralf Strathmann.

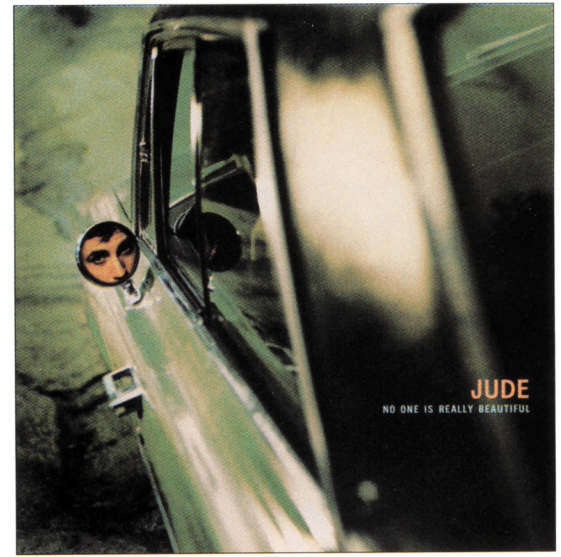
**54.** CD packaging for the Windham Hill Group, Beverly Hills. Designer: Sonny Mediana.

**55.** CD packaging for the Windham Hill Group, Beverly Hills. Designer: Sonny Mediana.

**56.** Spread from *Constant Craving: A-Z*, a cookbook published by Hay House, Carlsbad. Art director: Christy Sakinas; designer: Wendy Lutge; illustrator: Jacques Cournoyer.



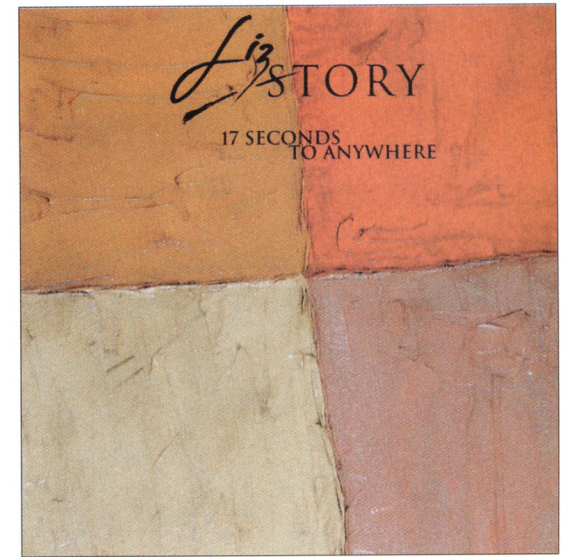
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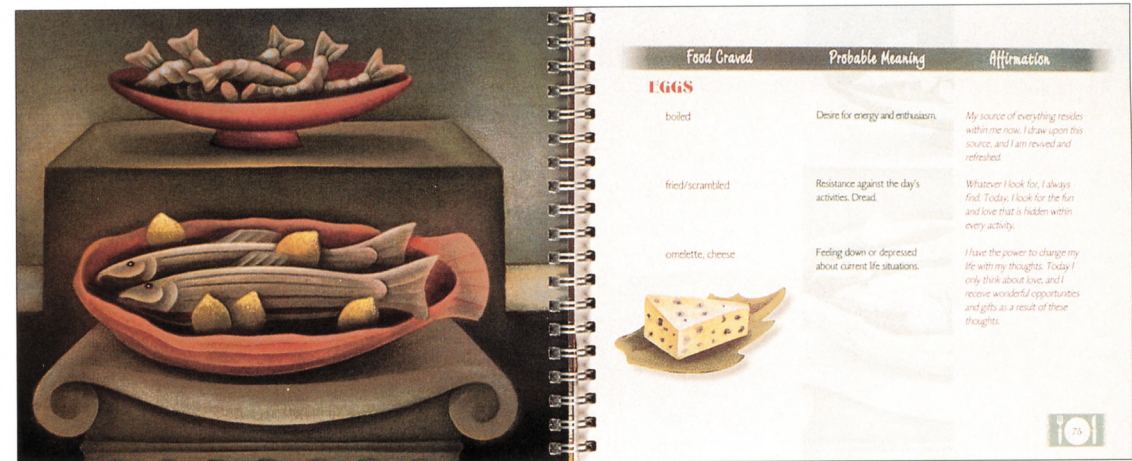
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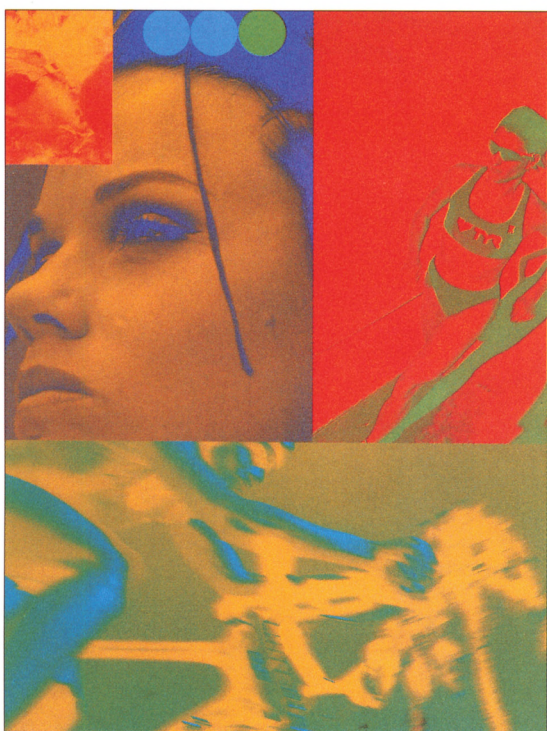


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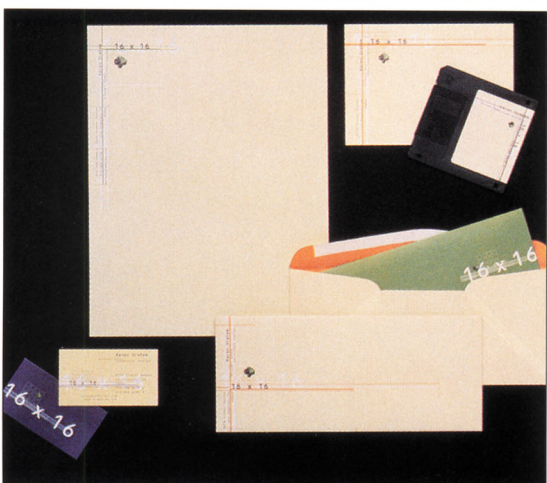


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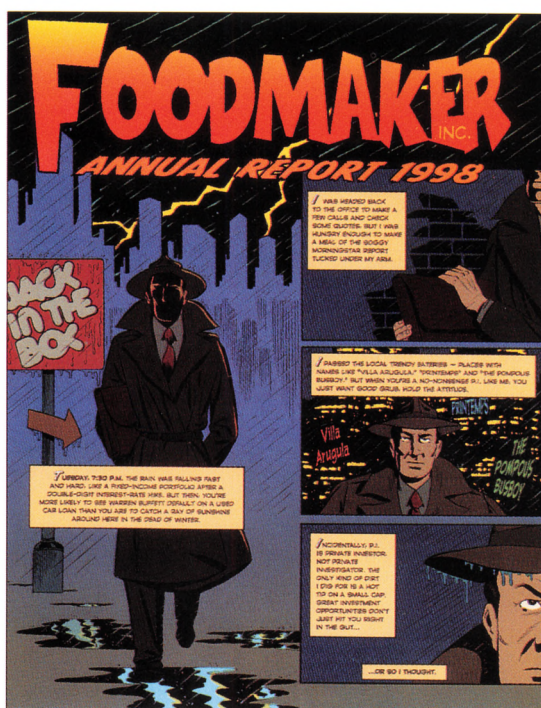




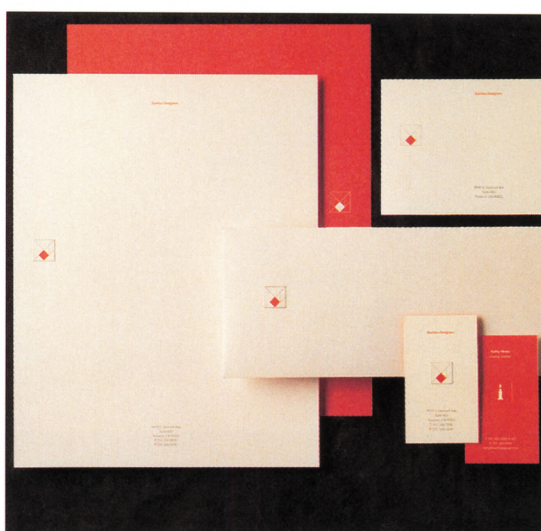
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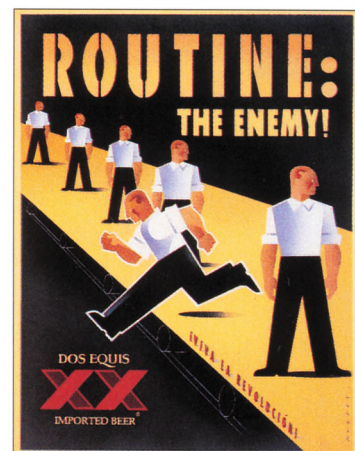


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57. Marketing folder for TYR Sport. Designer: Michael Dula/Michael Dula Design, Irvine; photographer: Lori Adamski-Peek.
58. 1998 annual report for Foodmaker/Jack-in-the-Box. Design firm: Via Design, San Diego; art director: Stephan Donche; designer: Scott Pacheco; illustrator: Batton Lash.
- 59, 63. Ads for Freeman Shampoo. Agency: Bozell Worldwide, Costa Mesa; art director: Eric Spiegler; photographer: Tom Hollan; creative director: Scott Montgomery; writer: Deidre Fitzpatrick.
60. Stationery for 16x16, an interface design company. Design firm: 5D Studio, Malibu; art director: Jane Jobayashi; designer: Victor Corpuz; illustrator: Karen Graham.
61. Stationery for SooHoo Designers, Torrance. Art director: Kathy Hirata; designers: Daniel Ko, Karen Leonard, Cindy Hahn, Dan Wu, Leo Terrazas.
62. Ad for Dos Equis beer. Agency: Ammirati/Puris/Lintas, Pasadena; art director: Bobby Woods; designer/illustrator: Paul Rogers.



62.





63.

**64.** Packaging for Hard Candy Cosmetics. Design firm: Blue Creative Group, Venice; art director: Michael Gorey; designer: Thomas Fong.

**65.** Exhibition signage for Golden State Museum. Design firm: IQ Magic, Santa Monica; designer: Thomas Hartman; photographer: Steve Oliver.

**66.** Logo for Bullet Proof Productions. Designer: Todd Huber/Squidlock Design, San Diego.

**67.** Symbol for Pinnacle Appraisal, real estate/construction appraisers. Designer: David Regnier/David Regnier Graphix, Seal Beach.

**68.** Stationery for Too Square Design. Designer/illustrator: Paul Chang, Too Square Design, Los Angeles.

**69.** Stationery for Direction Design, Los Angeles. Art directors: Teresa E. Lopez, Anja Mueller; designer: Anja Mueller.



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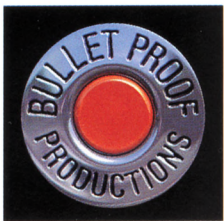
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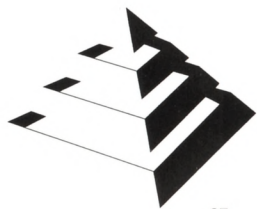
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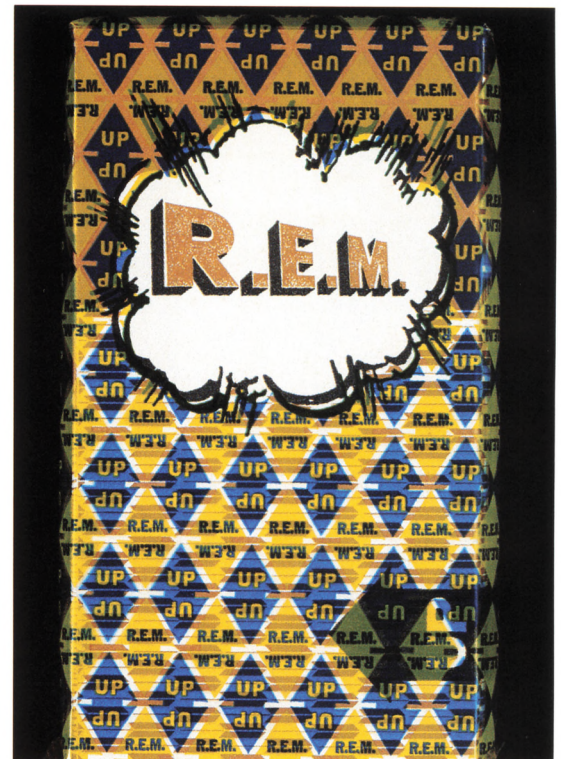


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- 70.** Packaging for Fox's Fine Foods. Designer: Carson Pritchard/Carson Pritchard Design, Encino; illustrators: Allison Stancher, Carson Pritchard.
- 71.** Poster for Oakley sunglasses. Design firm: Oakley Design, Foothill Ranch; art director: Rick Yamachi; designer: Kevin Kwan; photographer: Michael Voorhees.
- 72.** CD packaging for Warner Bros. Records, Burbank. Designers: Chris Bilheimer, Michael Stipe, Brook Dillon; photographers: Emer Patten, Nick Wickham.
- 73.** Swatchbook for Georgia-Pacific Paper's Feltweave paper. Design firm: Besser Design Group, Santa Monica; designers: Rik Besser; illustrator: Sudi McCollum; photographers: Knauer-Johnston, Terry Heffernan.
- 74.** Postcard announcement for AIGA/San Diego. Designer: Steven Morris/Steven Morris Design, San Diego; illustrator: Dan Renner.
- 75.** Flip-book promotion for Art Institute of Southern California, Laguna Beach. Art director: Anthony Padilla/Art Institute of Southern California; designer: John Coy; illustrators: Chuck Jones, Jason So.



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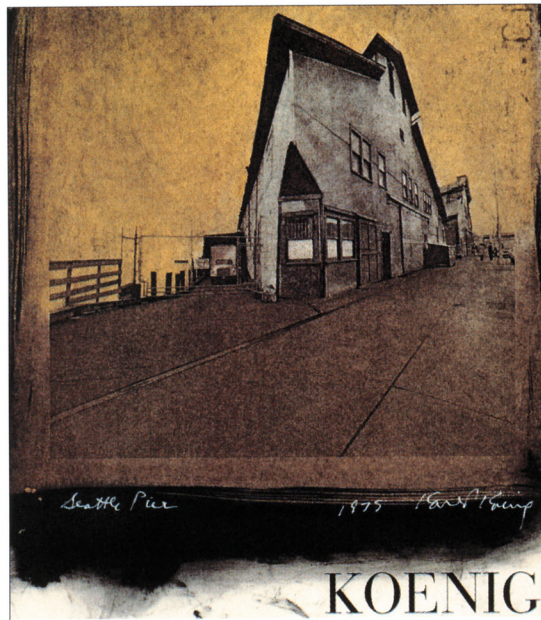
**76, 77.** Posters for Arena Stage. Design firm: Mires Design, San Diego; art directors: Scott Mires, Neill Archer Roan, Laura Hull; designer: Miguel Perez; illustrators (Fig. 76): Mark Ulricksen, (Fig. 77): Jody Hewgill.

**78.** Promotion for Karl Koenig, a photographer. Design firm: Via Design, San Diego; art director: Stephen Donche; photographer: Karl Koenig; client: Linda Jones Enterprises.

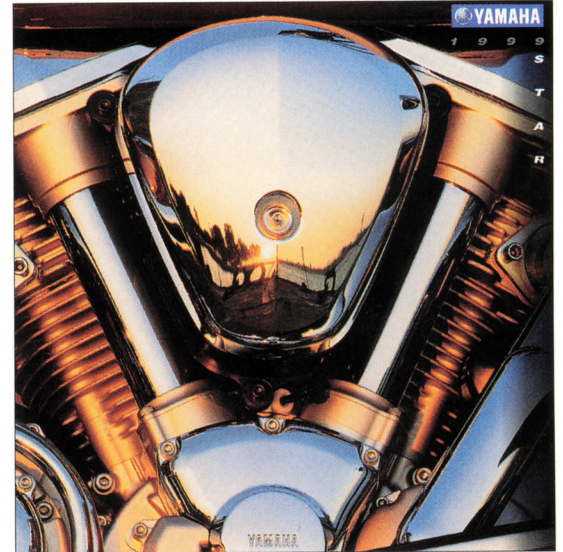
**79.** 1999 brochure for Yamaha's Star line of motorcycles. Agency: Marshall Advertising & Design, Newport Beach; art directors: Will Hong, Stephanie Wheeldon; photographer: Dave Bush; writer: Bob Griffiths; client: Yamaha Motor Corp.

**80.** Logo for Hell Racer. Design firm: Mires Design, San Diego; art director: José Serrano; designers: José Serrano, Miguel Perez; illustrator: Dan Thoner.

**81.** Logo for Buster's Restaurant. Designer/illustrator: Michael Dula/ Michael Dula Design, Irvine; client: Aloha Restaurants.



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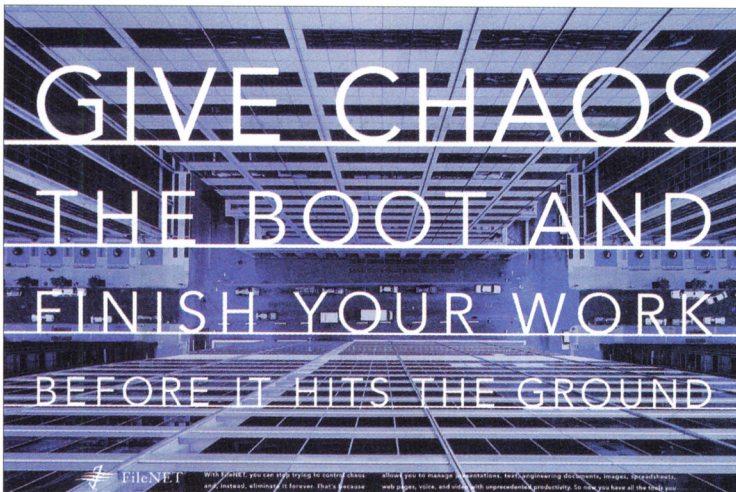


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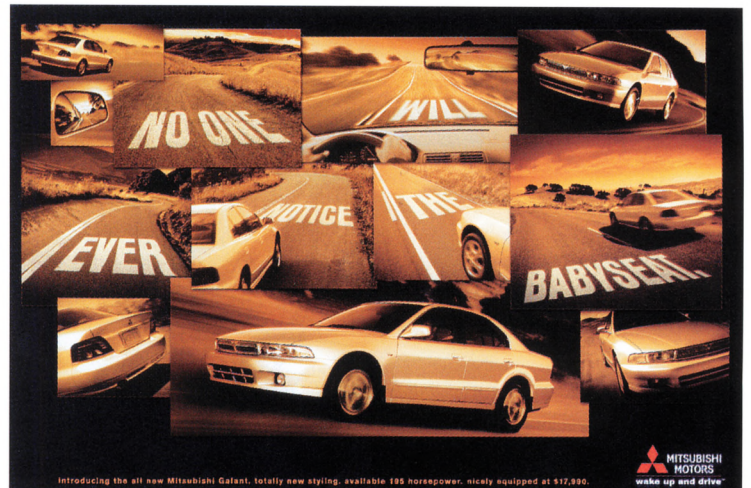


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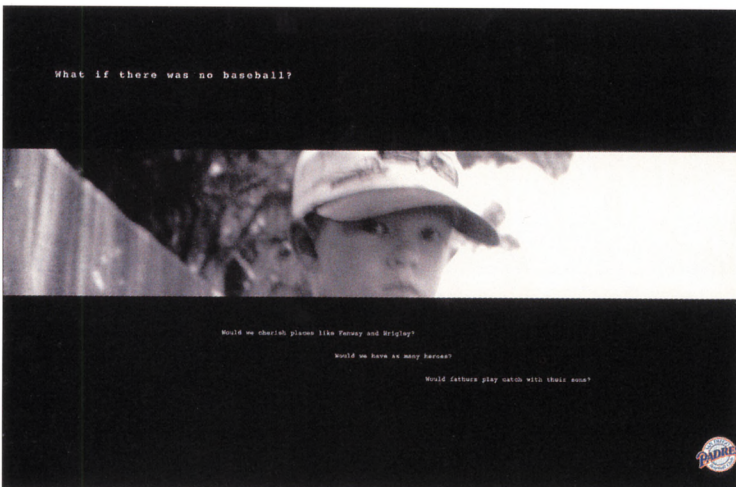




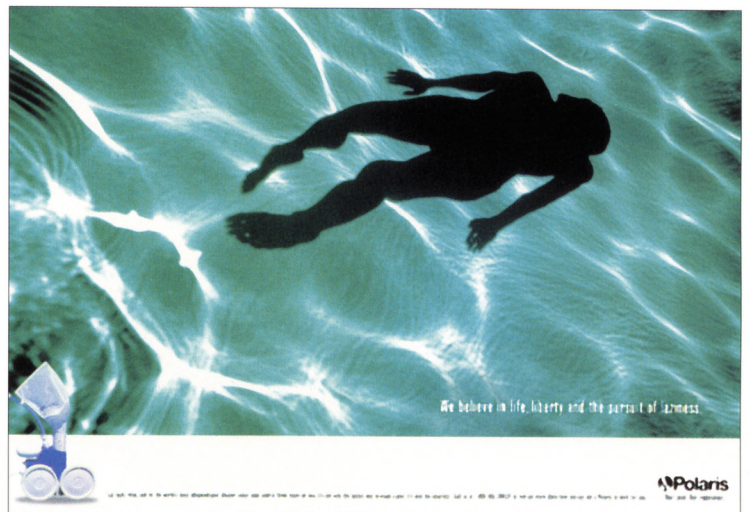
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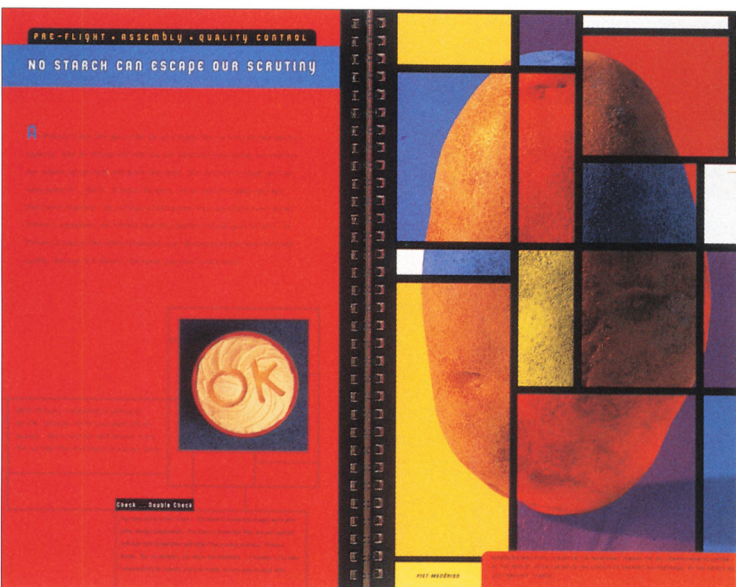
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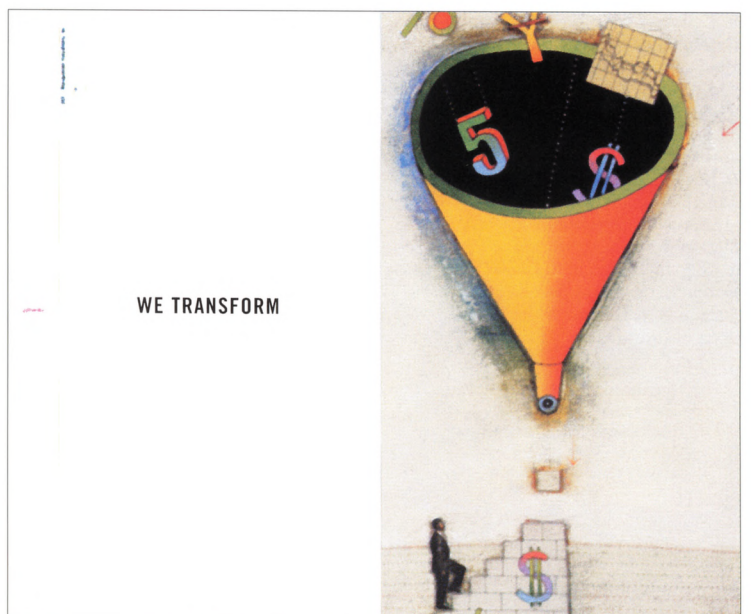
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**82.** Ad for Filenet, a computer document management company. Agency: DGWB, Irvine; art directors: Jeff Payne, John Davis; photographer: Chip Forelli; writer: Felipe Bascopé.

**83.** Ad for Mitsubishi Galant. Agency: Deutsch, Los Angeles; art director: Michael Bryce; photographer: Vincente Dente; writer: Forrest Healy; client: Mitsubishi Motors.

**84.** Ad for San Diego Padres. Agency: DiZinno Thompson, San Diego; art director: Dana Neibert; photographer: Tony DiZinno; writer: Ming Lai; creative director: Craig Evans.

**85.** Ad for Polaris Pool Systems. Agency: Big Bang Idea Engineering, Del Mar; art director/writer: Wade Koniakowsky; photographer: Paul Beauchamp.

**86.** Capabilities brochure for Primary Color. Design firm: FUSE, Laguna Beach; designers: Russell Pierce, Ludovic Bainvel; photographer: Pete McArthur; writer: Pat Macke.

**87.** Brochure for CAST Management Consultants. Designer: Robert Louey/Louey Rubino Design Group, Santa Monica; illustrator: David Lesh.

**88.** T-shirt for UCLA Summer Sessions. Design firm: Adams/Morioka, Los Angeles; art director: InJu Sturgeon; designers: Sean Adams, Noreen Morioka.

**89.** Collectors Box for Marvel's Mightiest Superheroes. Design firm: Andy Engel Design, Los Angeles; art directors: Jennifer Jones, Andy Engel; designer: Andy Engel; illustrators: Paul Mounts, Steve Rude.

**90.** Self-promotion for Miriello Grafico, San Diego. Art director: Michelle Aranda; designers: Chris Keeney, Maximo Escobedo.

**91.** Teaser campaign for an amusement park ride. Design firm: dk design, Toluca Lake; designer: Dianne Krausse; photographer: Bill Inoshita; retoucher: Tony Copolillo; client: Six Flags Over Texas.

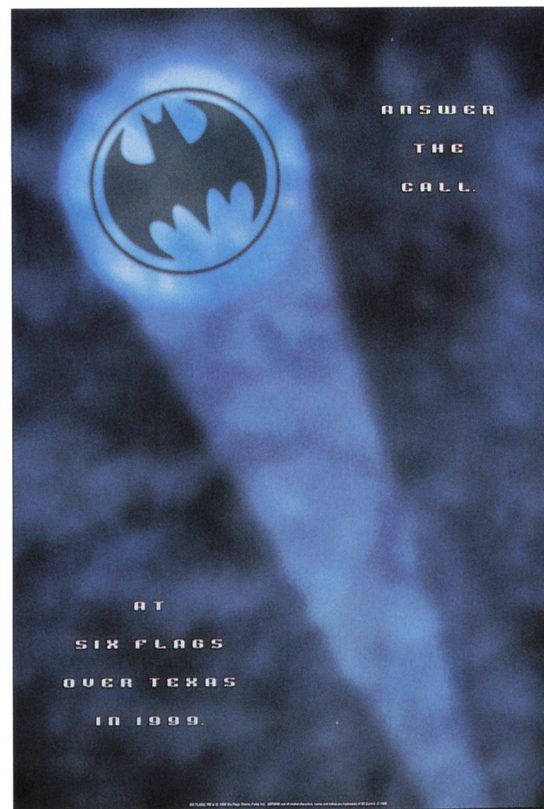
**92.** Tour poster for the Pietasters and Cherry Poppin' Daddies. Designer/illustrator: Tavis Coburn, Los Angeles; art director: Kristin Vanderlip; client: Hellcat Records/Epitaph Records.



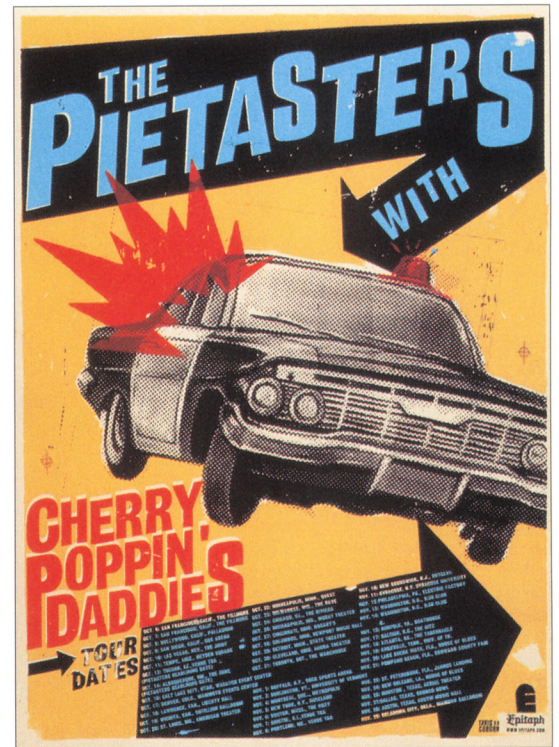
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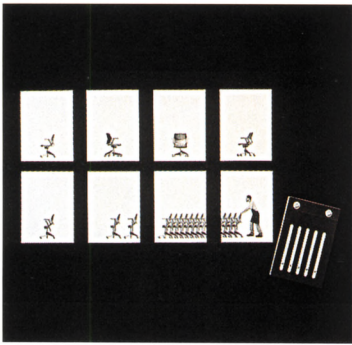


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**93.** "Kart," a flip book for Vecta, a furniture company. Design firm: 5D Studio, Malibu; art director: Jane Kobayashi; designer: Geoff Ledet; illustrator: IDEO; photographer: Elyn Martori.

**94.** Ad for Duke's, a hair salon. Agency: DGWB, Irvine; art director: Barrett Whitfield; writer: Ed Crayton.

**95.** Cover of *Connect*, a technology insert to *The Orange County Register*. Art director: Dee Boyles; designer/illustrator: Peter Nguyen.

**96.** Ad for Tabasco. Design firm: Fermentation & Associates, Los Angeles; creative director: Melvyn Sant.

**97.** Self-promotional poster for SooHoo Designers, Torrance. Art director: Kathy Hirata; designers: Daniel Ko, Cindy Hahn, Karen Leonard, Leo Terrazas, Dan Wu.

**98.** Logo for Don Bonsey Photography. Designer: Michael Dula/Michael Dula Design, Irvine.

**99.** Logo for Christina Peters Photography. Designer: Cheryl Gillis/Gillis & Smiler, Los Angeles.

**100.** Brochure for Adlink, an advertising placement company. Design firm: Vigon/Ellis, Studio City; art director: Larry Vigon; designer: Brian Jackson; illustrator: Jayme Odgers.

**101.** 1997 annual report for Minimed Technologies. Design firm: Baker, Santa Monica; art director: Gary Baker; designer: Louis D'Esposito; illustrators: James Noel Smith, Andy Powell, Ann Boyagian, Clement Botelho.

**102.** Catalog for Vans snowboard boots. Agency: McElroy Communications, Newport Beach; art director: Tiffany Seal; photographers: Justin Hostynek, Aaron Chang, Aaron Sedway, Ruben Sanchez, Bud Fawcett, Trevor Graves, Mark Gallup, Todd Messick, Torey Piro, Helmut Wahl.

**103.** Holiday card for Richard Liu, an interior designer. Agency: On Target Advertising, Los Angeles; art director: Paul Patterson; designer: Kathleen Livingston.

**104.** Stationery for Fuel. Designer: Jens Ghelhaar/Fuel, Santa Monica; creative director: Seth Epstein.

**105.** Menu design for Obachine Restaurant. Design firm: dk design, Toluca Lake; designers: Dianne Krausse, Laurie Pesce; photographer: Bill Inoshita.



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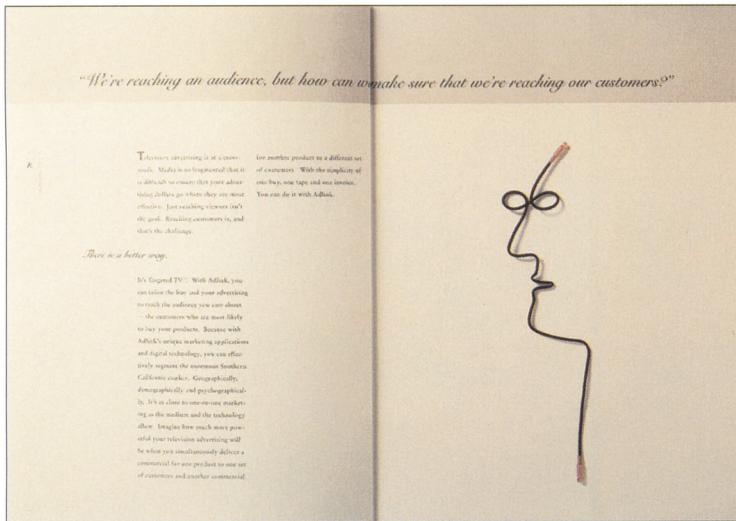


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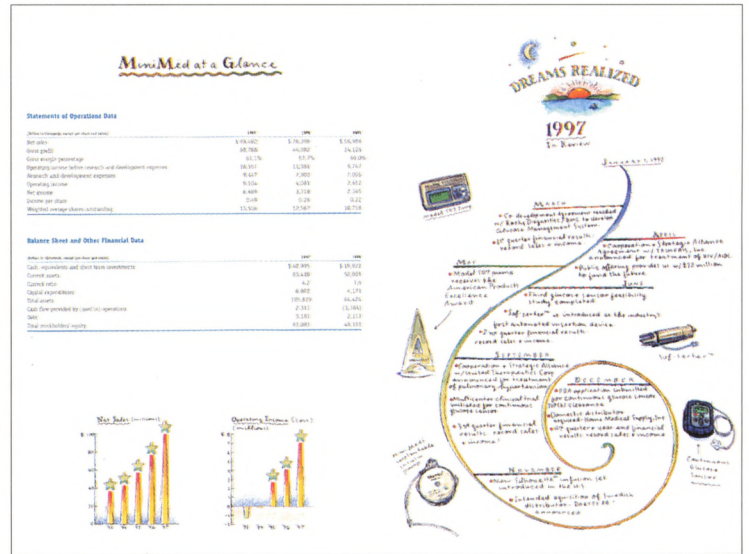


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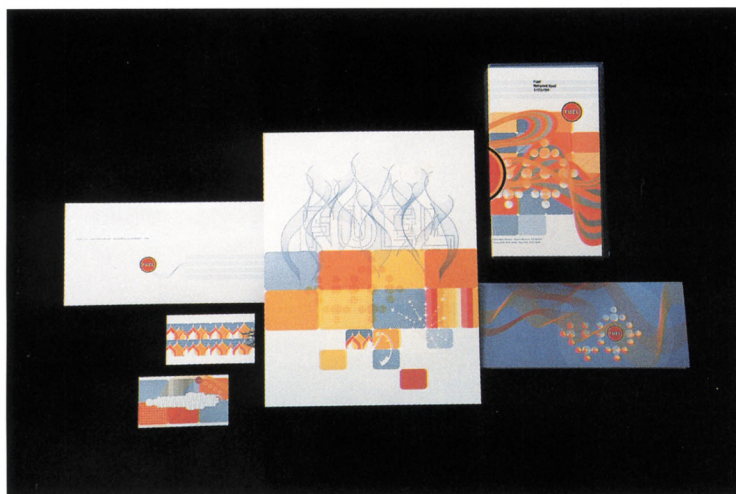
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## Northern California

The economy in San Francisco is "perking along quite well," according to Michael Vanderbyl of Vanderbyl Design. His firm, which serves local and national clients, has recently expanded from print and Web work to 3-D graphics and retail interiors. New to the Bay area is The Attik, the multicity, multimedia design firm, and, according to president William Travis, business is booming, with most clients expecting the international link-ups that the studio and its satellites can provide. John Butler of Butler, Shine & Stern, a Sausalito ad agency, says that "most of the new business pitches we have been involved in have had a 'dot com' attached to their name," a trend he feels is not necessarily confined to the region.



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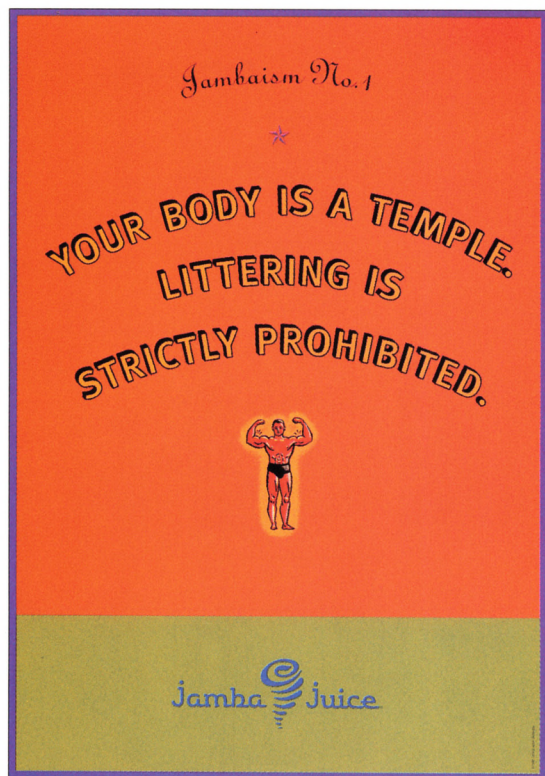
**106, 107.** Ad campaign for Jamba Juice. Agency: Butler Shine & Stern, Sausalito; art director: Hilary Wolfe; illustrators (Fig. 106): Leigh Wells, (Fig. 107): Leigh Wells, Harry Bliss; writers (Fig. 106): Ryan Ebner, (Fig. 107): Dean Wei, Alex Grossman, Ryan Ebner.

**108.** Logo for InQuizit Technologies. Design firm: Cahan and Associates, San Francisco; art director: Bill Cahan; designer: Michael Braley.

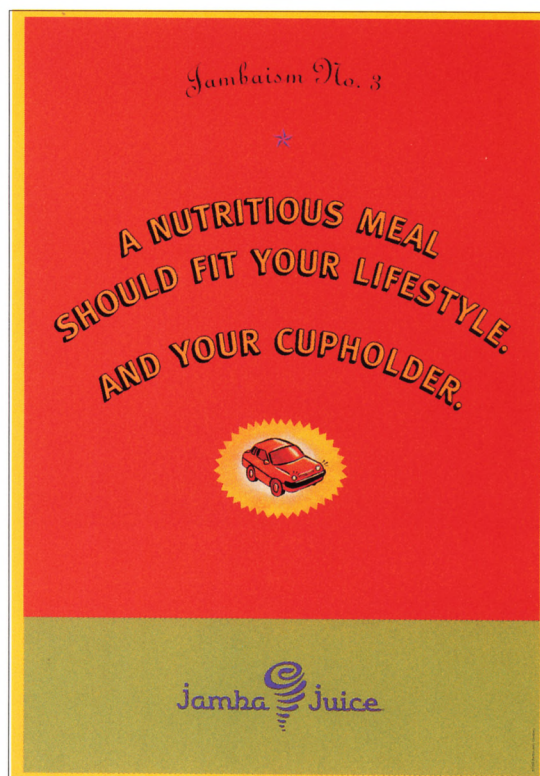
**109.** Symbol for Payment Net, a cybercash technology company. Design firm: Scott Brown Design, Redwood City; designer/illustrator: Lai Kit Chan.

**110.** Promotion for CalEdge (California Educational Loan Program). Design firm: Kirshenbaum Communications, San Francisco; designer: Jennifer Long/Jennifer Long Design; writer: Nancy Friedman/Wordworking; creative director: Susan Kirshenbaum; client: Chela Financial.

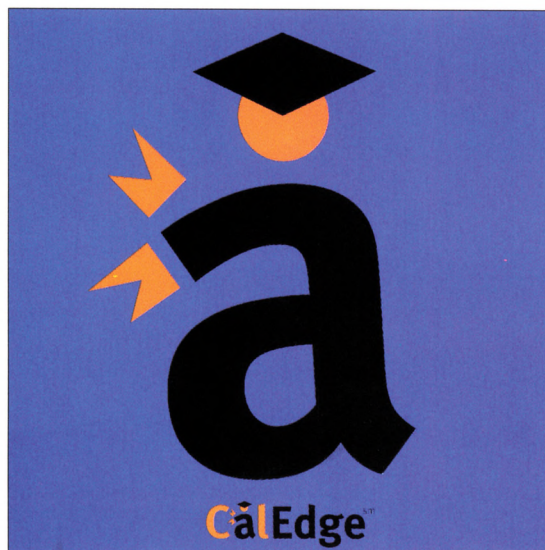
**111.** Book cover for Chronicle Books. Designer: Pamela Geismar.



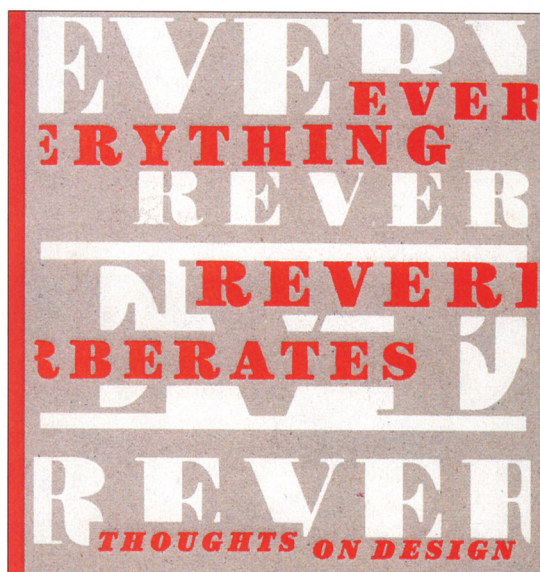
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Dr. Clue  
TREASURE HUNTS

113.





114.

**112.** Exhibition announcement for Works, a San Jose art and performance space. Designer: Joe Miller/Joe Miller's Company, Santa Clara.

**113.** Symbol for Dr. Clue, experimental team-building treasure hunts. Designer: Heidi Yarger/Spitfire Girl Design, San Francisco.

**114, 115.** Bottle design and point-of-sale poster for Howling Monkey beer. Design firm: Turner Duckworth, San Francisco; art directors: David Turner, Bruce Duckworth; designer: David Turner; illustrator: Thomas Hennessy; client: McKenzie River Brewing Co.

**116.** Poster for the Judah Magnus Museum. Designer/illustrator: David Lance Goines/St. Hieronymus Press, Berkeley.

**117.** Ad for Zip2, an Internet platform software and hardware company. Agency: Duncan Channon, San Rafael; art director: Anne Elisco; photographer: Marc Cooper.

**118.** Cover of @Issue magazine. Design firm: Pentagram, San Francisco; art director: Kit Hinrichs; designers: Amy Chan, Kit Hinrichs; client: Corporate Design Foundation.

**119.** Icon for Navigation for "Unlimited by Design," an exhibition at the Cooper-Hewitt National Design Museum. Illustrator: Ward Schumaker, San Francisco; art director: Jen Roos.

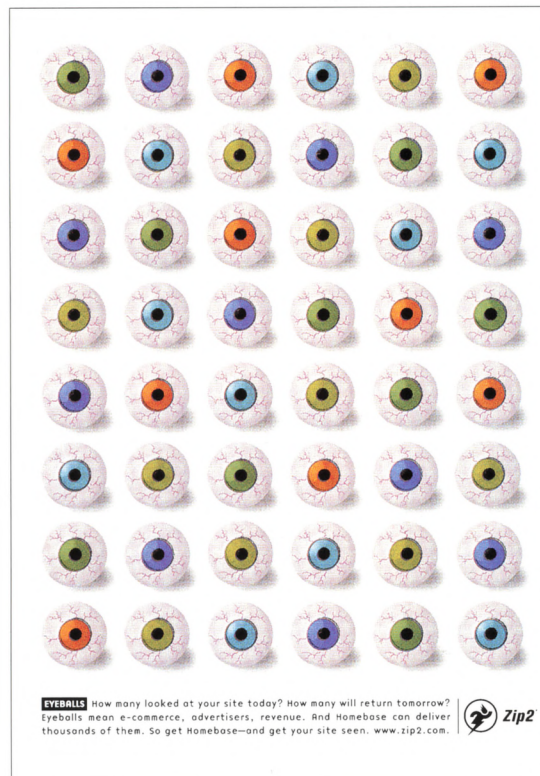
**120.** Logo for The Castle Group. Designers: Michael Vanderbyl, Erica Wilcott/Vanderbyl Design, San Francisco.



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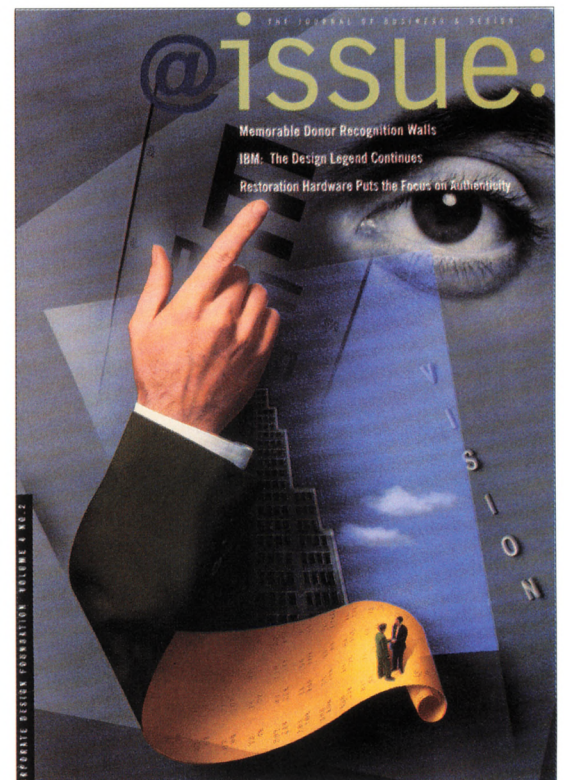
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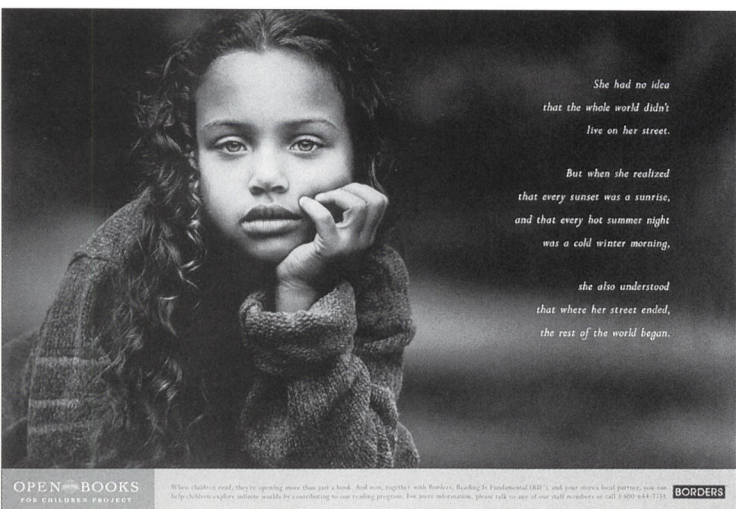
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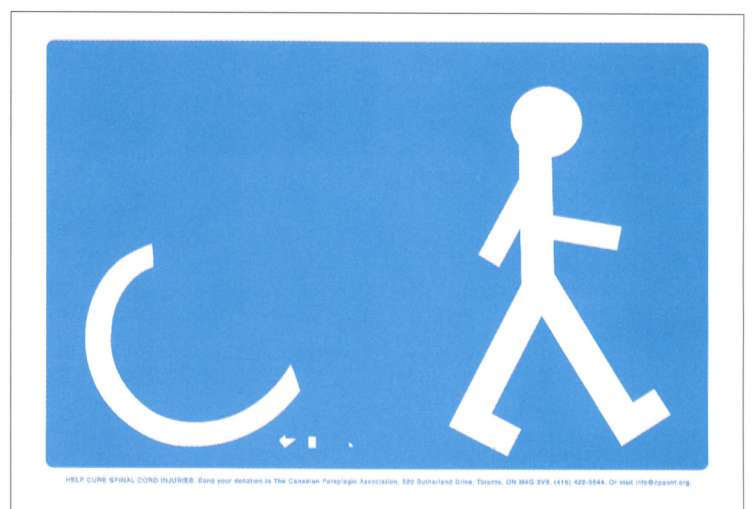
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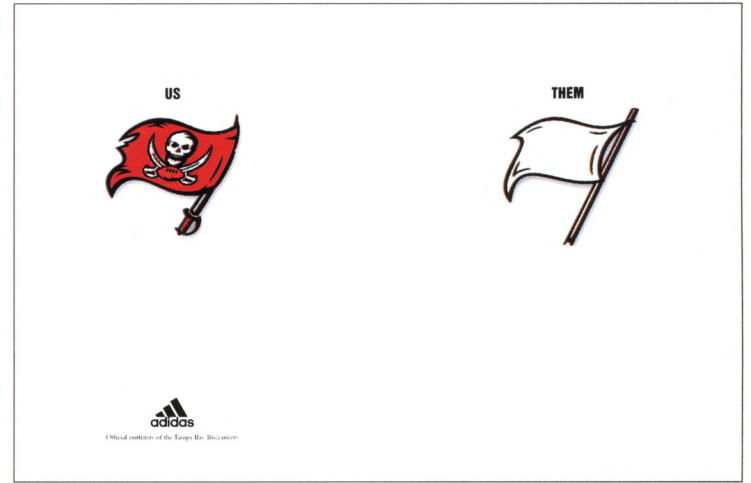
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**121, 122.** Ad campaign for Adidas apparel. Agency: Leagas Delaney, San Francisco; art director: Christopher Toland; photographers (Fig. 121): Lars Toppelman, (Fig. 122): Steve Bonini; writer: Steve Morris.

**123, 124.** Ad campaign for Adidas Equipment running shoes. Agency: Leagas Delaney, San Francisco; art director: Peter Nicholson; photographers (Fig. 123): Daniel Proctor, Steve Bonini, (Fig. 124): Steve Bonini, stock; writer: Scott Wild.

**125.** Ad for Borders Books & Music. Agency: Butler, Shine & Stern, Sausalito; art director: Jerry Underwood; photographer: Jock McDonald; writer: Alex Grossman.

**126.** Ad for Canadian Paraplegic Association. Agency: Butler, Shine & Stern, Sausalito; art director: Bradley Wood; writer: Ryan Ebner.

**127, 128.** Adidas soccer ad campaign. Agency: Leagas Delaney, San Francisco; art director: Han Vu; writer: Sean Ehringer.

**129.** Ad for Adidas adiStar Sprint running spikes. Agency: Leagas Delaney, San Francisco; art director: Steve Mapp; photographer: Curtis Meyes; writer: Matt Rivitz.

**130.** Adidas ad supporting Tampa Bay Buccaneers. Agency: Leagas Delaney, San Francisco; art director: Christopher Toland; writer: Steve Morris.

**131.** Logo for Hesperion, a biotechnology company. Designer: Jean Craig-Teerlink/Craig Teerlink Design, San Francisco.

**132.** Logo for Environmental Traveling Company. Designer: Dana Shields/Dana Shields Design, Palo Alto.



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**133.** Bottle design for Sutter Home's Savona Wine. Design firm: Michael Osborne Design, San Francisco; art director: Michael Osborne; designer: Michelle Regenbogen.

**134.** Logo for Avanco. Design firm: 1185 Design, Palo Alto; art director: Peggy Burke; designer: Dave Prescott.

**135.** T-shirt graphic for the San Francisco Symphony's tour of Japan. Designer: Kevin Akers, San Francisco.



134.



135.









142.



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145.

**136, 137.** Spreads from *PC World* magazine, San Francisco. Art directors (Fig. 136): Robert Kanes, Kate Godfrey, (Fig. 137): Robert Kanes, Tim J. Luddy; illustrators (Fig. 136): Ross MacDonald, (Fig. 137): Bryan Leister.

**138.** Map of Bay to Breakers race course. Art director: Josephine Rigg/*San Francisco Examiner*; illustrator: Jack Gallagher.

**139.** Spread from *The Washington Post Magazine*. Illustrator: Stuart Bradford, San Anselmo; art director: Kelly Doe; designer: Lisa Schreiber.

**140.** Brochure for Robert Talbott, a clothing designer. Design firm: Vanderbyl Design, San Francisco; designers: Michael Vanderbyl, Karin Myint; photographer: David Peterson.

**141.** Spread from *Sharpe Sample Works 1 & 2*, a promotional book for Sharpe & Associates, San Francisco; art director: Bill Cahan; designer/illustrator: Sharrie Brooks.

**142-144.** Spreads from *West* magazine. Art director: Tracy Cox/*West*, San Jose; photographer (Figs. 142, 143): Patrick Tehan; illustrator (Fig. 144): Joe Sax.

**145, 146.** Spread and cover for *Via* magazine. Design firm: Powell Street Studio, San Francisco; art director: Linda Hinrichs; illustrator (Fig. 145): Eve Steccati; photographer (Fig. 146): Paul Chesley/Tony Stone Images.

**147.** 1997 annual report for Heartport. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer/illustrator: Kevin Roberson; photographer: Ken Probst.

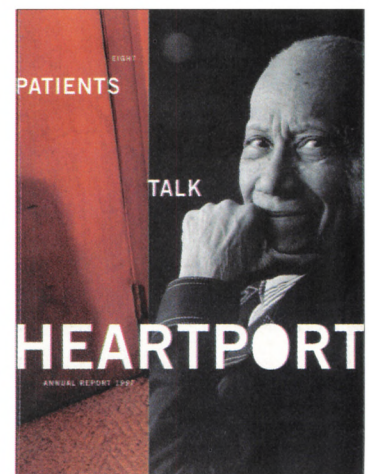
**148.** Anniversary logo for the San Francisco Symphony Chorus. Designer: Kevin Akers, San Francisco.

**149.** Symbol for Black & Co., a marketing consulting firm. Designer: Brian Jacobson/Focus Design, San Rafael.

**150.** Logo for Passport Wine Club, a mail-order business. Designer/illustrator: Kevin Akers, San Francisco.



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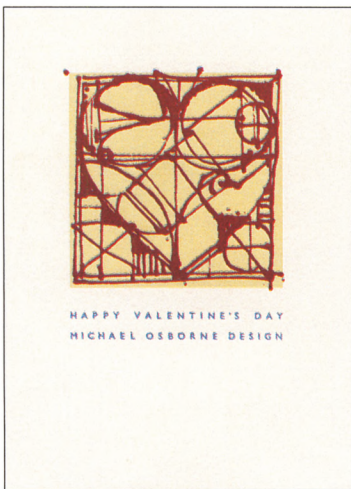


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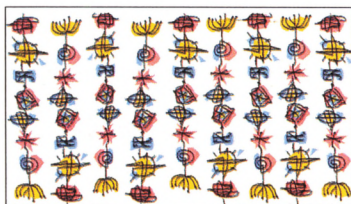
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151. Valentine's Day card for Michael Osborne Design, San Francisco. Designer/illustrator: Michael Osborne.
- 152, 153. Pages from *San Francisco Examiner*. Designer/illustrator: Patrick Sedlar/*San Francisco Examiner*.
154. Business card for Kid's Cuts, a hair salon. Designer: Kevin Akers, San Francisco.
155. 1997 annual report for Chela Financial. Design firm: Kirshenbaum Communications, San Francisco; designer: Jennifer Long/Jennifer Long Design; writer: Nancy Friedman/Wordworking; creative director: Susan Kirshenbaum.
156. Brochure for an exhibit at the Cooper-Hewitt National Design Museum. Illustrator: Ward Schumaker, San Francisco; art director: Jen Roos.



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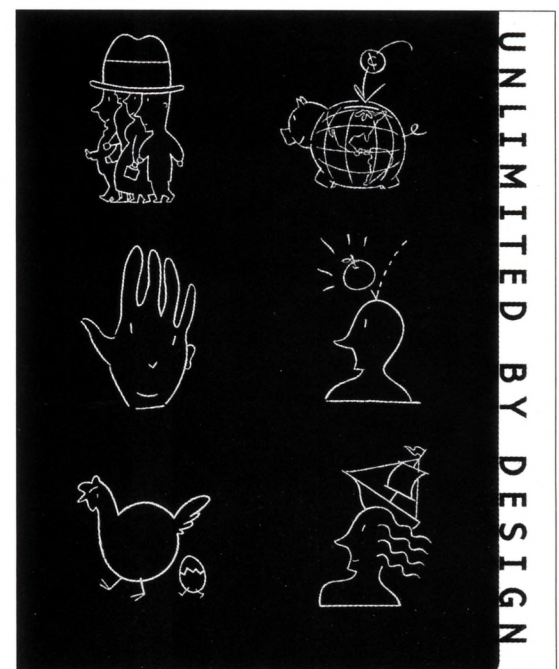
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**157.** "Miscelanea," a set of greeting cards. Designer/illustrator: Marti Somers/Artefact Design, Palo Alto.

**158.** Poster for Juice Design. Designer/illustrator/photographer: Craig Melciano/Juice Design, San Francisco.

**159.** Building graphic for the California Science Center. Design firm: Debra Nichols Design, San Francisco; art director: Debra Nichols; designer: Bill Comstock; photographer: John Linden; architecture: Zimmer Gunsul Frasca; client: California Museum Foundation.

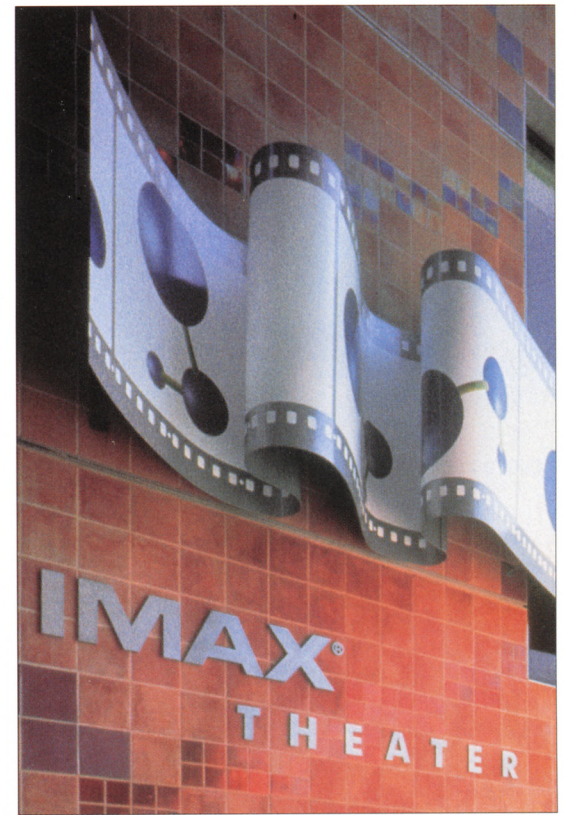
**160.** Icons for the San Francisco Symphony's black-and-white ball. Designer: Kevin Akers, San Francisco.

**161.** Album cover for Capricorn Records. Design firm: Metrick, San Francisco; designers: Keara Fallon, John McCrea.

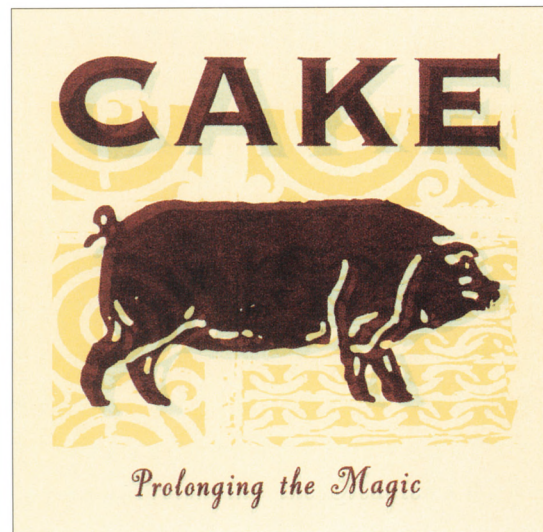
**162.** 1999 calendar for Ronnie Sellers Productions. Designer: Will Bullas/Will Bullas Associates, Carmel Valley.



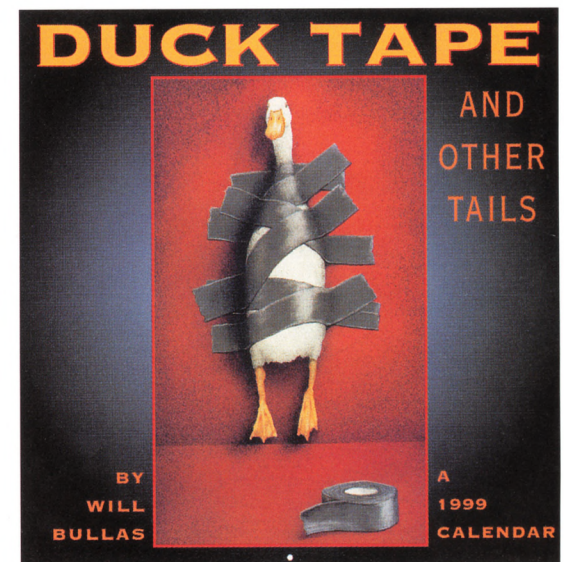
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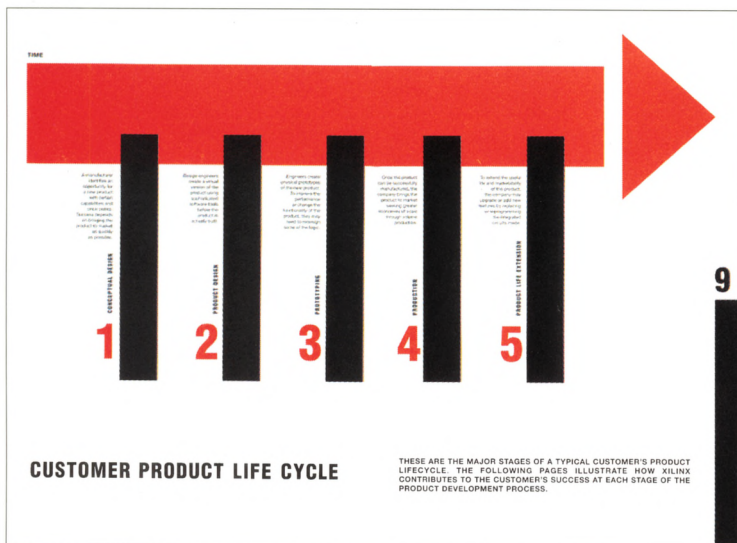


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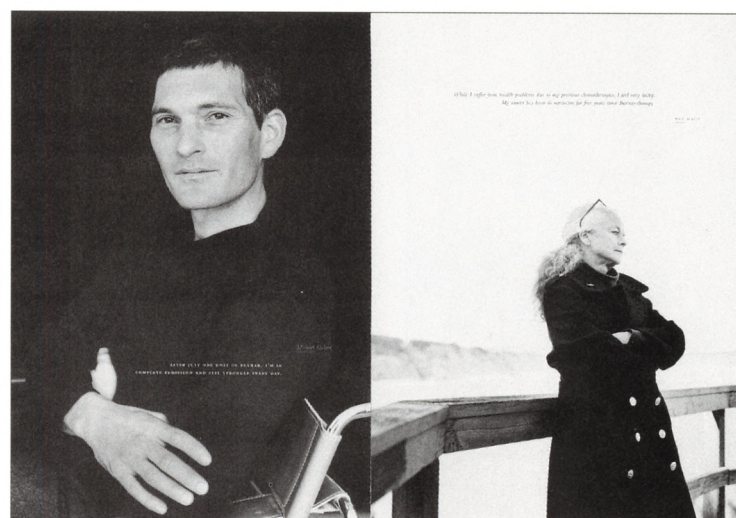


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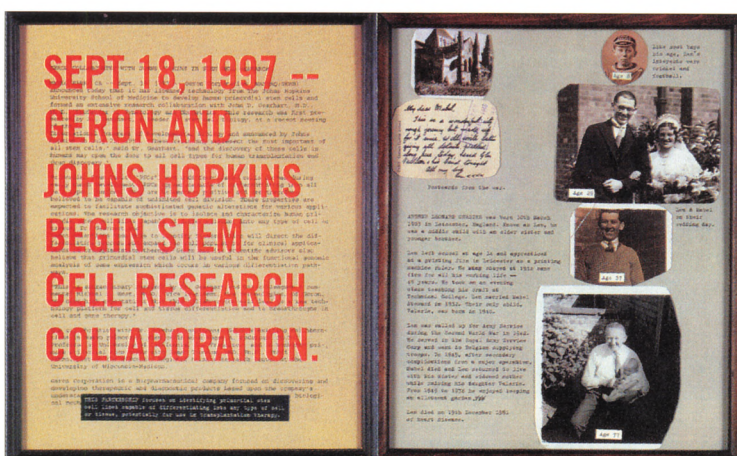
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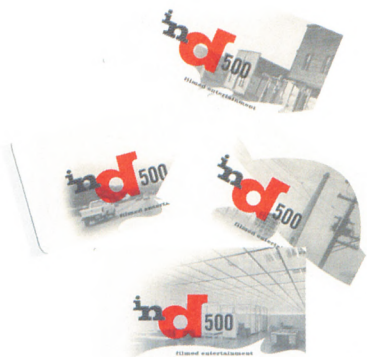
167.

**The Internet.**

Internet traffic has been doubling every 100 days, driven by the explosive "Internet economy" of Web-based goods and services that will soar past \$120 billion this year. As the Internet becomes more intertwined in our everyday lives, Internet service providers (ISPs) will be increasingly challenged to provide easier, faster and more cost-effective access. Verilink is helping to make this happen.

168.





169.

**163.** 1998 annual report for Xilinx.

Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer: Michael Braley.

**164.** 1997 annual report for Coulter Pharmaceuticals. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer: Kevin Roberson; photographer: Robert Schlatter.

**165.** *Runway Madness*, a photography book. Art director: Patricia Evangelista/Chronicle Books, San Francisco; designer: Kelly Doe; photographer: Lucian Perkins.

**166.** Product datasheets for Macromedia. Creative director: Katharine Green/Macromedia, San Francisco; design firm: Research Studios, London; designers (Research Studios): Neville Brody, Simon Griffin, Robert Kirk-Wilkinson, John McGill, Pablo Rovalo, Alyson Waller, (Macromedia): Carolyn Crampton, Royce Leonard, Stephen Soshea, Joanne Thomas.

**167.** 1997 annual report for the Geron Corp. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer/illustrator: Bob Dinetz.

**168.** 1998 annual report for Verilink. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer: Sharrie Brooks; illustrator: Trisha Krauss.

**169.** Business cards for IN D 500. Designer: Todd Foreman/Public Design, San Francisco.

**170.** Cover of *CMYK* magazine. Art director: Genevieve Astrelli/Aroune Freigen Publishing, San Francisco; photographer: Matt Crane.

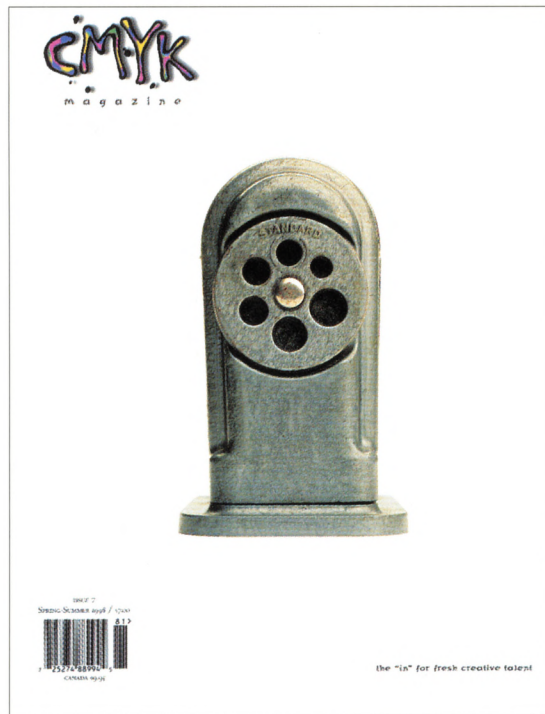
**171.** Brochure for Barbara Barry Private Office Collection. Design firm: Vanderbyl Design, San Francisco; designers: Michael Vanderbyl, Erica Wilcott; photographer: Jim Hedrich; client: HBF/The Lane Co.

**172.** *(noise)* 3.5, a self-promotional book. Design firm: The Attik, San Francisco; art director: Aporva Baxi; designers: James Somerville, Simon Needham, Simon Dixon; producer: William Travis.

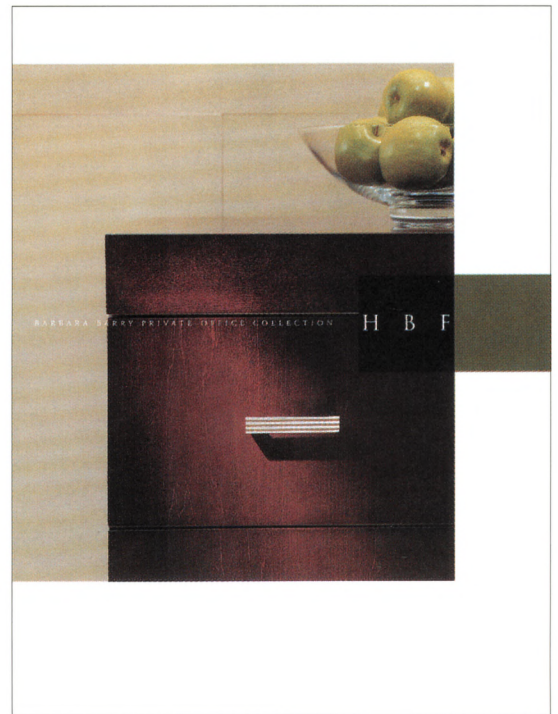
**173.** Poster for Phish performance. Designer/illustrator: Joel Elrod, San Francisco; client: Dionysian Productions.

**174.** Logo for Black & Co., a marketing consulting firm. Designer: Brian Jacobson/Focus Design, San Rafael.

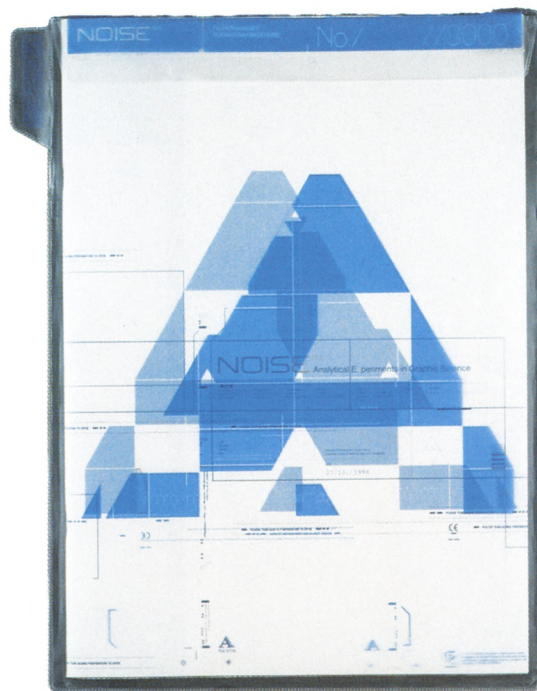
**175.** Logo for The Leisure Company. Design firm: Deutsch Design Works, San Francisco; art director: Barry Deutsch; designer: Jess Gambroni; client: America West Airlines.



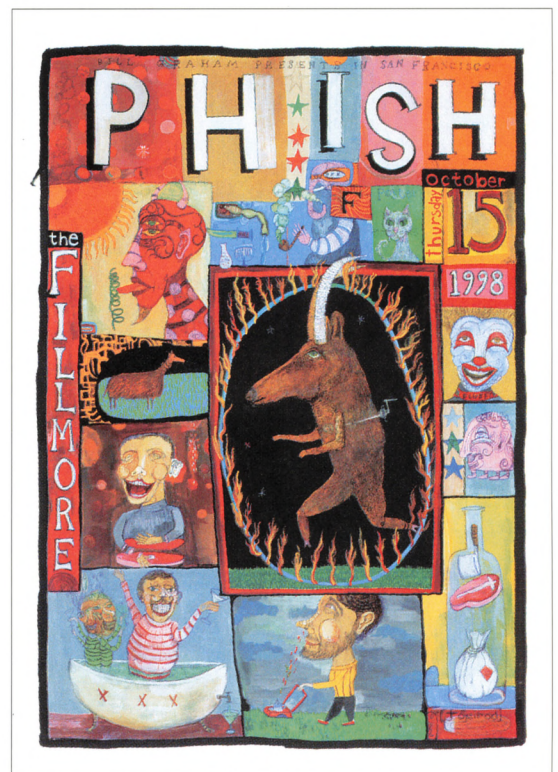
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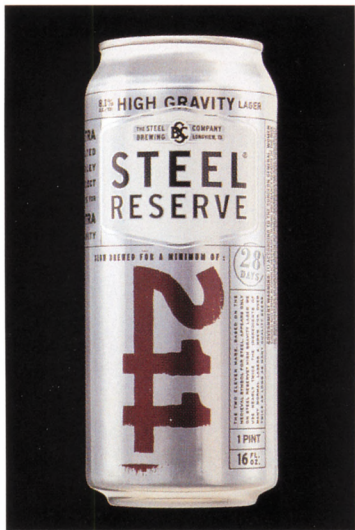


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**176.** Packaging for Steel Reserve. Design firm: Turner Duckworth, San Francisco; art directors: David Turner, Bruce Duckworth; designers: David Turner, Allen Raulet; client: McKenzie River Brewing Company.

**177.** Ad for Chicago Jazz Museum. Agency: Butler, Shine & Stern, Sausalito; art director: Bradley Wood; writer: Dean Wei.

**178.** Self-promotional ad. Agency: Katsin Loeb Advertising, San Francisco; art director: Frank Beneduci; photographer: Paul Hernandez; writer: Jef Loeb.

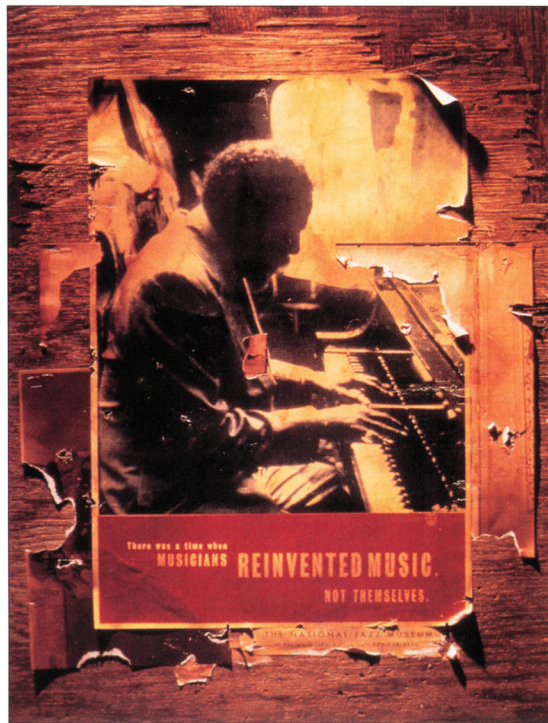
**179.** Symbol for Lindstrom Represents. Designer/illustrator: Alexander Atkins, Alexander Atkins Design, Palo Alto.

**180.** Logo for Skinny Sippin. Designer/illustrator: Alexander Atkins, Alexander Atkins Design, Palo Alto.

**181.** Stationery for Alibris. Design firm: Pentagram Design, San Francisco; designers: Kit Hinrichs, Jackie Foshang.

**182.** Stationery for Michael Bartalos. Design firm: Natto Maki, San Francisco; designer: Lili Ong; illustrator: Michael Bartalos.

**183.** Icons for Borrow Wise, an Internet loan company. Designer/illustrator: Jennifer Long/Long Design, Palo Alto.



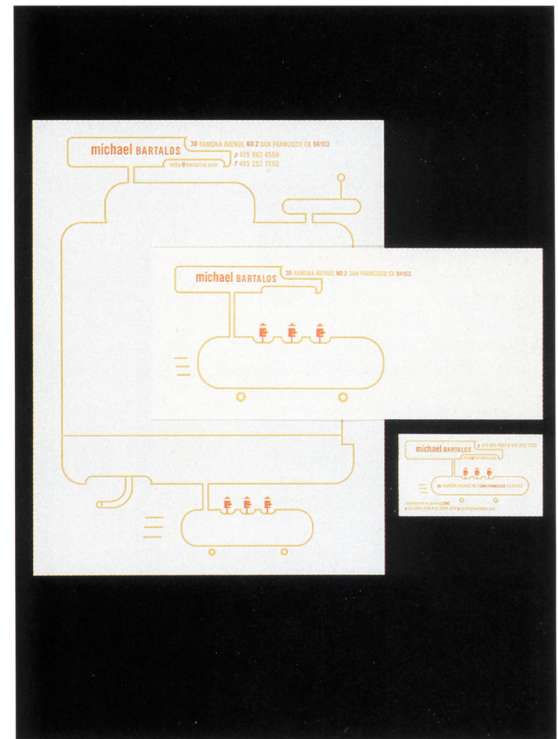
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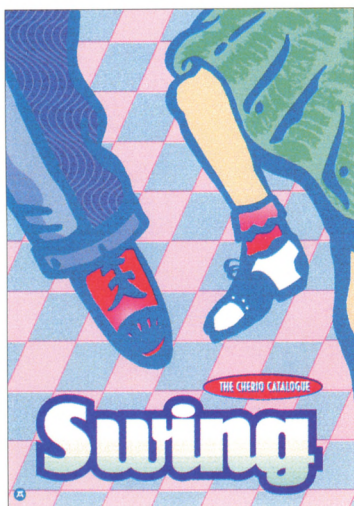


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**184.** Postcard promoting song titles from Cherio-MPL. Designer/illustrator: Kevin Akers, San Rafael.

**185.** Cover of *Communication Arts* magazine. Illustrator: Vivienne Flesher, Sausalito.

**186.** Catalog for Levi's blue jeans. Design firm: Miller/Huber, San Francisco; art director: Rich Burns; designers: Rich Burns, Don Lucchesi; photographers: Bob Esparza, Doug Adesko; writer: Alexandra Tyler; client: Levi Strauss & Co.

**187.** Logo for eQuaint, a software company. Designer: Kevin Akers, San Rafael.

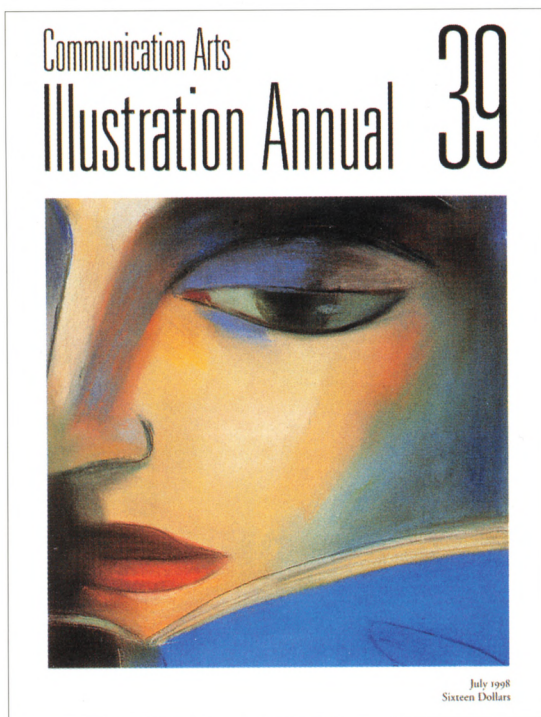
**188.** Stationery for SCS Advisors. Designer: Amy Nathan/Binger Design, San Francisco.

**189.** Stationery for Radio Think Tank. Design firm: Shawver Associates, Pleasanton; art director: Mark Shawver; designer: Kyle Ogden.

**190.** Holiday card for Triad. Designer: Michael Hinshaw/Triad, Larkspur; illustrator: Randall Watson.



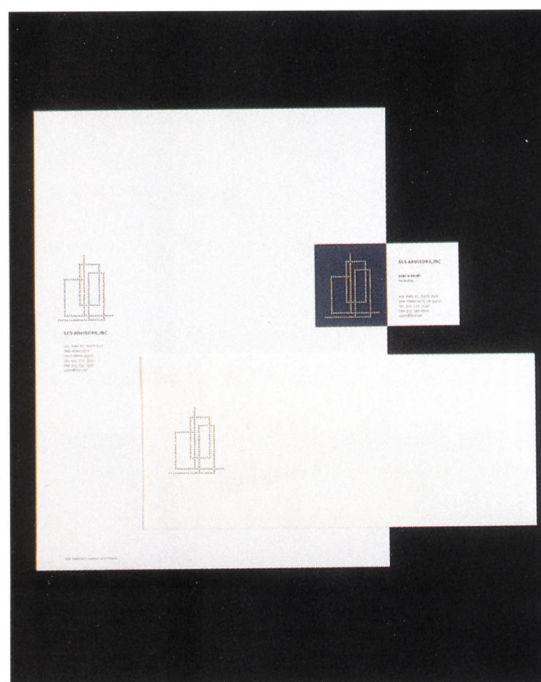
187.



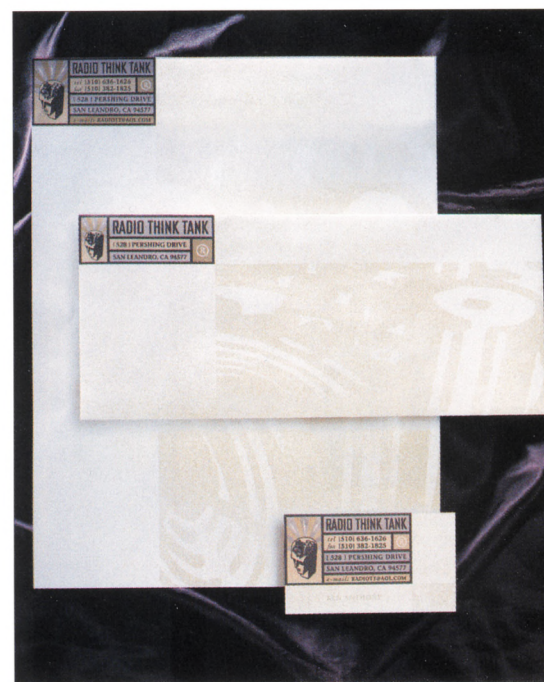
185.



186.



188.



189.



190.



**191.** T-shirt design for Just In Time Solutions. Art director: Nicole Rienecken/Just In Time Solutions, San Francisco; designer: Amy Stafford.

**192.** T-shirt for Saarman Construction. Designer: Bruce Yelaska/Bruce Yelaska Design, San Francisco.

**193.** Symbol for Elapse Photo. Designer: Kevin Akers, San Rafael.

**194, 195.** Apparel for Joe Boxer. Illustrator: Susan Gross/Susan Gross Illustration and Design, San Francisco; designers: Heather Liang, Chris Mock.

**196.** Symbol for Hart-Howerton, a firm specializing in architecture and landscape architecture. Designer: Diane Foug/Diane Foug design, San Francisco.

**197.** Logo for Windcare. Designer: Alexander Atkins/Alexander Atkins Design, Palo Alto; client: Wind River Systems.

**198.** T-shirt promoting human rights. Illustrator: Ward Schumaker, San Francisco; client: Fédération Internationale des Ligues des Droits de l'Homme.

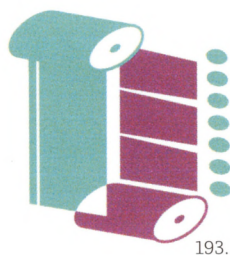
**199.** Self-promotional T-shirt. Design firm: Scott Brown Design, Redwood City; designer: Scott Brown; illustrator: Kai-Kit Chan.



191.



192.



193.



194.



195.



196.



WINDCARE

197.



198.



199.





200.



201.

**200.** 1997 annual report for InControl, a manufacturer of implantable atrial defibrillators. Design firm: Leimer Cross Design, Seattle; designer: Kerry Leimer; photographer: Jeff Corwin.

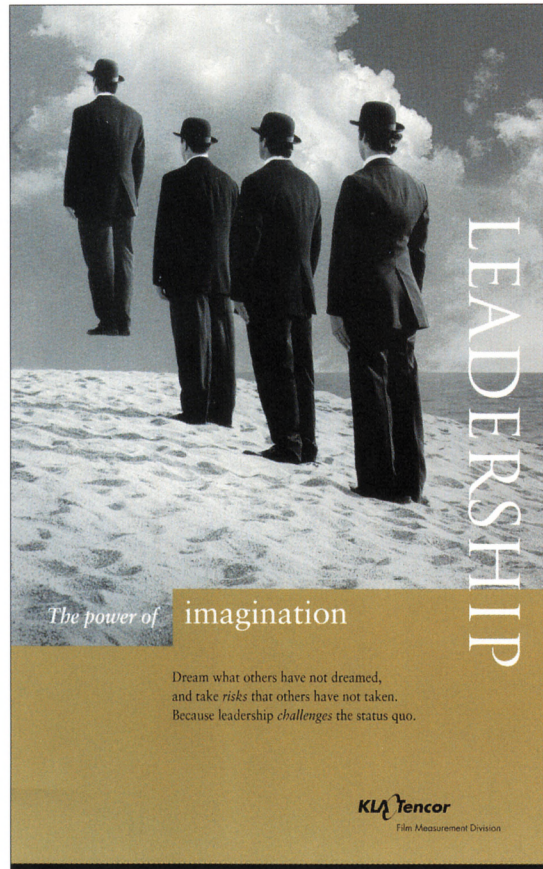
**201.** *Flowers*, a Chronicle book. Designer: Carole Goodman/Chronicle Books, San Francisco; photographers: Haruhito Wako, Masato Kawai.

**202, 203.** Direct-mail campaign for KLA Tencor, a management solutions company for the semiconductor industry. Design firm: Takigawa Design, Monterey; art director: Jerry Takigawa; designer: Glenn Johnson; illustrator: Jay Galster; photographer: Martin Takigawa.

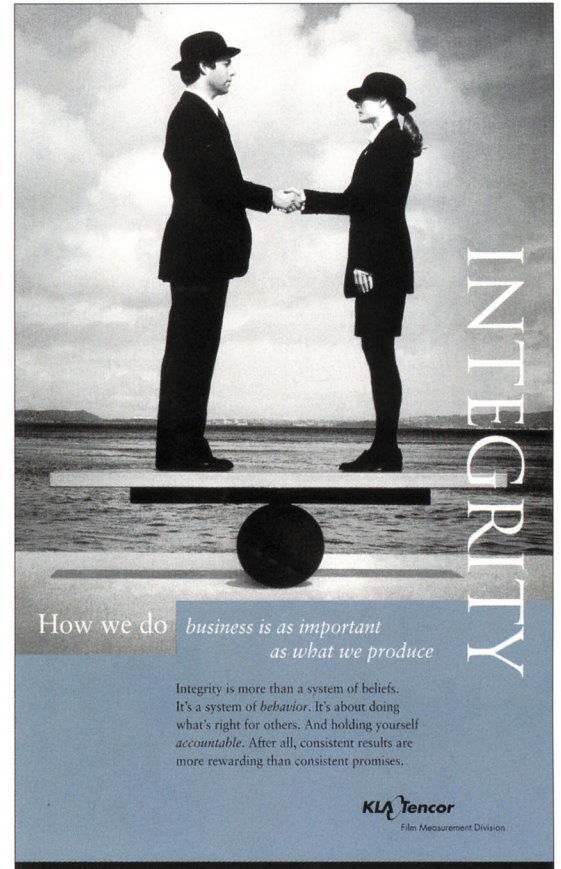
**204.** Self-promotion for Miller/Huber, San Francisco. Art directors: Rich Burns, Regan Dunnick; designer/illustrator: Regan Dunnick.

**205.** Page from *Worth* magazine. Illustrator: Mark Ulriksen, San Francisco; art director: Phil Bratter.

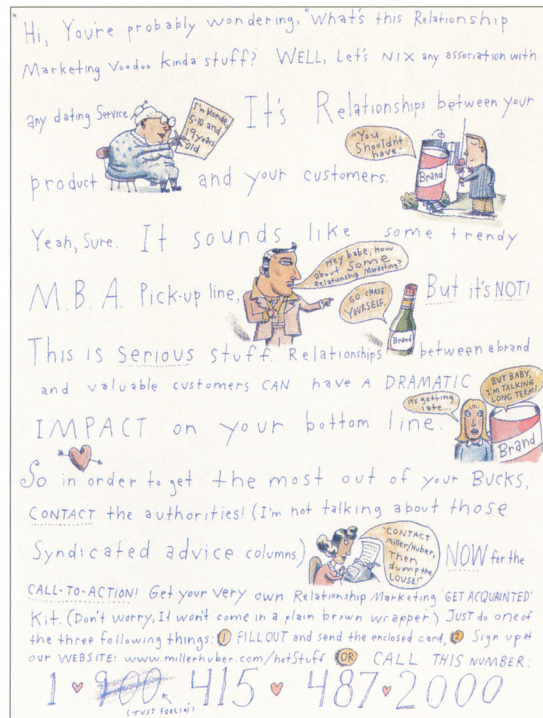
**206.** Logo for Bombshell Empire, a modeling agency. Design firm: Juice Design, San Francisco; designer: Brett Critchlow.



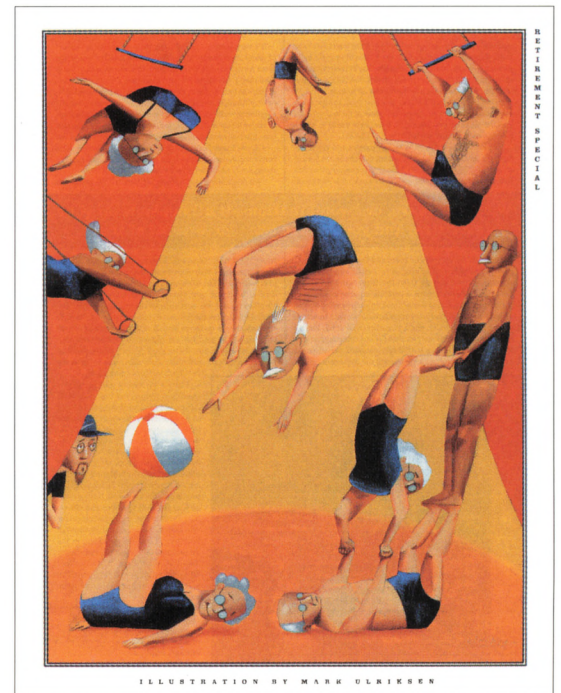
202.



203.



204.



205.



206.



I was born in 1944. And the war is over. But the world is still a dangerous place. It's a place where the French and the Americans are still fighting. It's a place where the French and the Americans are still fighting. It's a place where the French and the Americans are still fighting.

**BELIEVE IT OR NOT, THERE WAS A TIME WHEN THE FRENCH COULDN'T WAIT TO SEE AMERICANS.**

In 1944, the French and the Americans were still fighting. It was a time when the French couldn't wait to see Americans. It was a time when the French couldn't wait to see Americans. It was a time when the French couldn't wait to see Americans.

VALERIE THOMAS

207.

**STOP!**  
 Hold it right there. We're not done with you yet. Before we sign off, we've got one more punch to pull. A SPECIAL SNEAK PEEK AT Levi's® Hard Jeans. Our classic, super-dark 501® jeans have been wreaking havoc ALL OVER THE GLOBE, from New York to Tokyo. Now he's on the lookout for our new, exclusive boot cut and large, straight fit styles. **CAUTION:** Levi's® Hard Jeans are fast, fierce and STIFF WITH A VENGEANCE. DON'T SAY WE DIDN'T WARN YOU.

**HARD JEANS**

208.

It's the ultimate all-terrain outdoor accessory. With the power to take on a mountain pass or a highway passing lane with the same cool confidence, the 1998 Kia Sportage. Engineered to open up a whole new world of opportunities with responsive intelligence, equipped with a powerful 16-valve engine, shift-on-the-fly four-wheel drive and a two-speed transfer case. All supported by a fully boxed ladder frame and sturdy double-wishbone front suspension. But after hard tests, the Sportage stands its own among tough environments and cities alike. And 1998 is no exception. For the second year in a row, Kia Sportage was proudly named an IntelliChoice Best Overall Value of the Year! The 1998 Kia Sportage. The perfect union of proven SUV engineering and primal instinct.

**KIA**  
 www.kia.com 1-800-551-4814

209.

SUDDENLY, YOU'RE NO LONGER AN ATHEIST.

**ALIEN**

210.

We saw a whale in front of us. Suddenly he saw one half of the rudder was gone. What now?

A beautiful Sunday morning between Cabo Verde and the doldrums. Half of the crew were on deck when Bowman Mike (pilot) was on the foredeck to give information to the helmsman. Suddenly he saw one half of the rudder was gone. What now?

We heard a loud bang.

WHAT NOW?

If there is too much pressure on the helm we can still drive the boat, but we can not go to fast.

1-Sail on and if this rudder breaks completely, put the emergency rudder on, but with this emergency rudder you only can go at low speed.

2-Find a harbour and put in a tow fishing sledge so that we can continue in normal racing mode. We will have a decision together with our British Sailability skipper in Holland.

Best regards—Hans Bouwshote

PS: the whale said he would report to GREENPEACE about careless driving of a cruise ship.

211.

BY INVITATION ONLY

MAYOR WILLIE L. BROWN, JR.

**CREATE**

213.



**207.** Ad for Valor Tours. Agency: Butler, Shine & Stern, Sausalito; art director: Bradley Wood; writer: Ryan Ebner.

**208.** Catalog for Levi's trousers. Design firm: Miller/Huber, San Francisco; designer: Rich Burns; photographers: Brad Noble, Carter Dow, Kirk Amyx; writer: Alexandra Tyler; client: Levi Strauss & Co.

**209.** Ad for Kia Motors. Agency: Goldberg Moser O'Neill, San Francisco; art director: Paul Stechschulte; photographer: Dan Escobar; writer: Jeff Reich.

**210.** Ad for Fox Interactive. Agency: Butler, Shine & Stern, Sausalito; art director: Bradley Wood; writer: Alex Grossman.

**211.** [www.whitbread.org/book](http://www.whitbread.org/book), a book promoting a sailing race sponsored by Quokka Sports. Art director: Eric Rodenbeck/Quokka Sports, San Francisco; designers: Ryan Hicks, Sonia Harris; illustrator: Michelle Buggy.

**212.** Symbols for Mercury Dinner Club. Designers: Guthrie Dolin, Julie Cristello/Brand A Studio, San Francisco.

**213.** Invitation to Zeum, an arts center. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer: Ben Pham.

**214.** Poster for Levi Strauss & Co. Design firm: Morla Design, San Francisco; art director: Jennifer Morla; designers: Jennifer Morla, Angela Williams; photographer: Jock McDonald.

**215.** Catalog for California College of Arts and Crafts. Design firm: Vanderbyl Design, San Francisco; designers: Michael Vanderbyl, Karin Myint; photographers: David Peterson, Todd Hido.

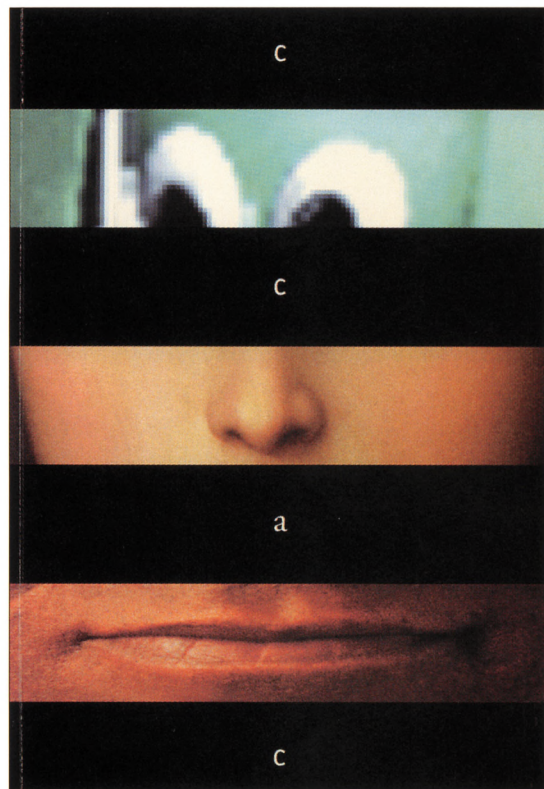
**216.** Self-promotion for Mya Kramer Design Group, San Francisco. Designers: Mya Kramer, Amy Suits, Wendy Wong.

**217.** "Methodology," notecards exploring 12 principles of graphic design. Design firm: Chen Design Associates, San Francisco; designers: Joshua C. Chen, Gary Blum, Kathryn Hoffman, Leon Yu; illustrators: Gary Blum, Elizabeth Baldwin; photographers: Joshua Chen, Leon Yu, stock.

**218.** Promotional lamp for Nickelodeon. Illustrator: Michael Bartalos, San Francisco; design firm: Acme Off-Air; art director: Kenna Kay.



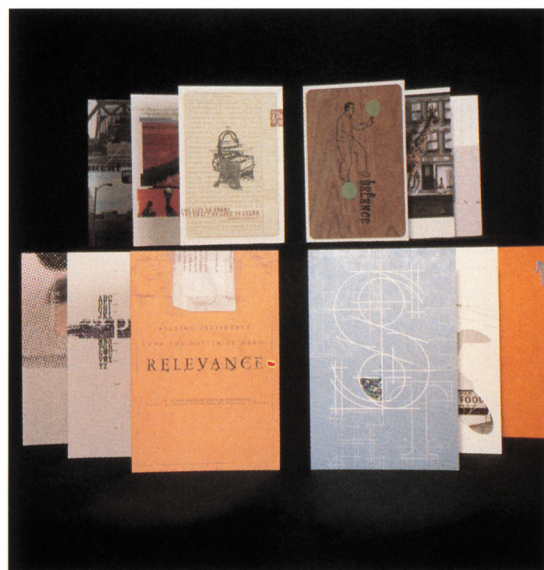
214.



215.



216.



217.



218.





219.

**219.** Wine label for Whitehall Lane Winery. Design firm: Tower Design Studio, San Francisco; art director: Kathleen McMullen; designer/illustrator: Erin Keebler.

**220.** Stationery for Java Detour. Designer/illustrator: Lindy Dunlavey/Dunlavey Studio, Sacramento.

**221.** Stationery for Brand A Studio. Designers: Guthrie Dolin, Julie Cristello/Brand A Studio, San Francisco.

**222.** Stationery for Campbell Design. Design firm: Michael Patrick Partners, Palo Alto; art director: Dan O'Brien; designers: David Schump, Bernie Wooster.

**223.** Stationery for Rocket Science. Design firm: Vanderbyl Design, San Francisco; designers: Michael Vanderbyl, Amanda Fisher; illustrator: Scott McKowen.

**224.** Symbol for Alexander Atkins Design, Palo Alto; designer/illustrator: Alexander Atkins.

**225.** Logo for The Village at Cotton Ranch. Design firm: Binger Design, San Francisco; art director: Rick Binger; designer: Amy Nathan; illustrator: Dave Stevenson.

**226.** Logo for Brentwood Green. Design firm: Eurythmy Studios, San Francisco; art director: Chase Watts; designers: Catherine Watts, Amanda Hughen.

**227.** Ad for Beringer Wine Estates. Agency: Goldberg Moser O'Neill, San Francisco; art director: David Jenkins; photographer: Jacques Henri-Lartigue; writer: Brian O'Neill.

**228.** Spread from Savoir Faire, a trade catalog. Designer: Jerry Berman/Jerry Berman Creative Group, San Francisco; photographer: John Clayton.

**229.** Ad for the Bay Area World Trade Center. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer/illustrator: Kevin Roberson.

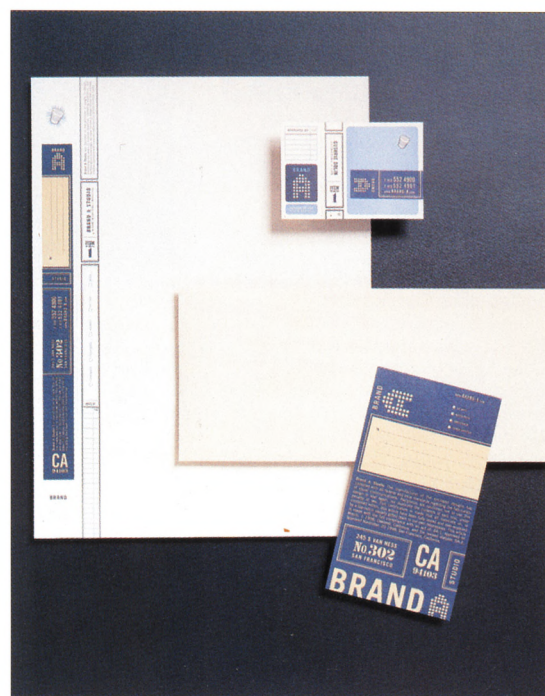
**230.** Spread from Neo, a journal published by Fox River Paper. Design firm: Pentagram, San Francisco; art director: Kit Hinrichs; designers: Belle How, Kit Hinrichs.



220.



222.



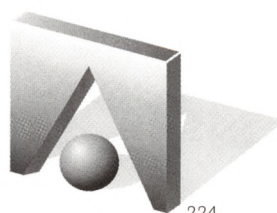
221.



223.

**231.** Corporate folder for FaceTime Communications. Design firm: 1185 Design, Palo Alto; art director: Peggy Burke; designers: John Takenaka, Gary Lebrun.

**232.** 1998 annual report for Coffee People Worldwide. Design firm: Stephen Turner & Associates, San Francisco; art director: Stephen Turner; designers: Laurie Carrigan, Elizabeth Baizer; illustrator: Robin Zigone.



224.



225.



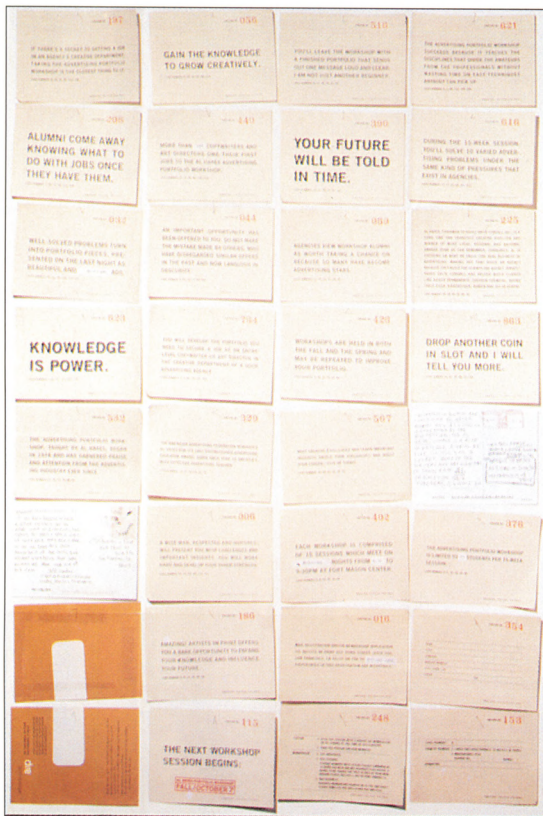
A School & Community Playground

226.









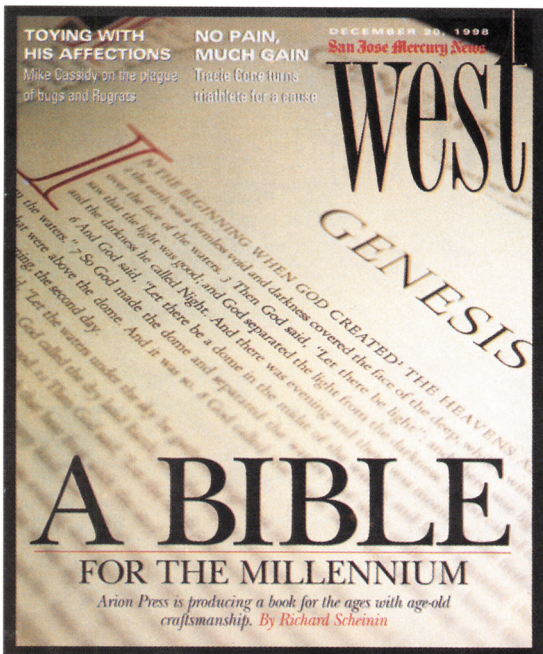
233.



234.



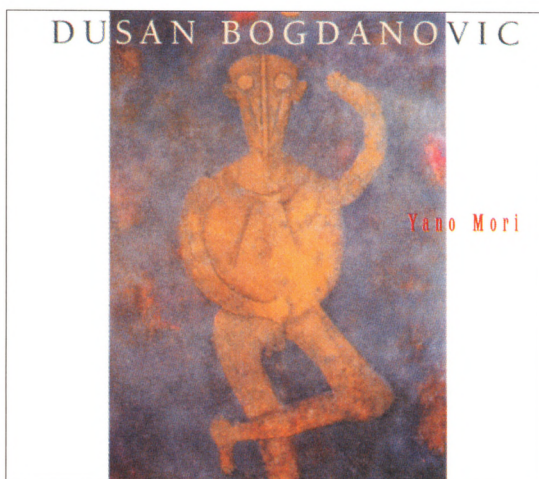
235.



236.



237.



238.

**233.** Poster and mailer for Artists in Print's AL Hayes Portfolio Workshop. Design firm: Oh Boy, a Design Company, San Francisco; art director: David Salanitro; designers: Mimi Chun, Victoria Pohlmann.

**234.** Banner for Commercial Bank. Design firm: Gauger & Silvia Associates, San Francisco; designer: Lori Murphy.

**235.** Web site icons for Orbit Network. Designer/illustrator: Travis M. Tom/Orbit Network, Novato.

**236.** Cover of *West* magazine of *San Jose Mercury News*. Art director: Tracy Cox; photographer: Richard Koci Hernandez.

**237.** 1998 annual report for Copart Salvage Auto Auctions. Design firm: Howry Design Associates, San Francisco; art director: Jill Howry; designer: Jeff Breidenbach; photographer: Daniel Arsenaault.

**238.** CD package for Songline/Tone Field Productions. Designer: Gwen Terpstra/Terpstra Design, San Francisco; painting: *Hombre*, by Rufino Tomayo.

**239.** 1998 annual report for ProBusiness. Design firm: Michael Patrick Partners, San Francisco; art director: Dan O'Brien; designers: Matt Sanders, Connie Hwang; photographer: John Casado.

**240.** Packaging for Pharmacopia. Designer: Lisa Levin/Lisa Levin Design, Mill Valley.

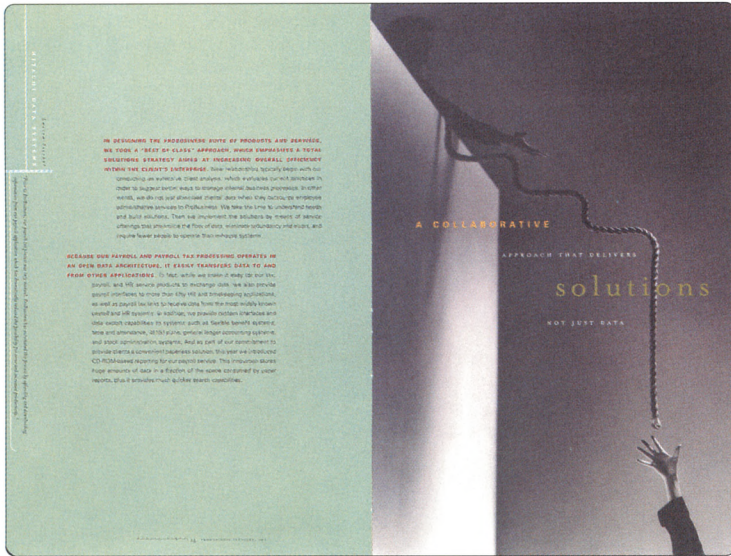
**241.** *Cooking with Dogs*, a book of musings. Designer: Lauren Smith/Lauren Smith Design, Palo Alto; client: Two Dogs Press.

**242.** Blue jean label for Old Navy, San Francisco. Art directors: Alan Disparte, Jackie Salway; designer: Jackie Salway; illustrator: Roger Groth.

**243.** Booklet "The Way of Thurber," for computer network specialists. Illustrator: Ward Schumaker, San Francisco; design firm: Sandstrom Design; designer: Jon Olsen; client: Thurber Works.

**244.** 1998 annual report for Auspex. Design firm: MWA Creative, Palo Alto; designer: Renée Rech; photographer: Paul Fairchild; creative director: Dennis McKnew.

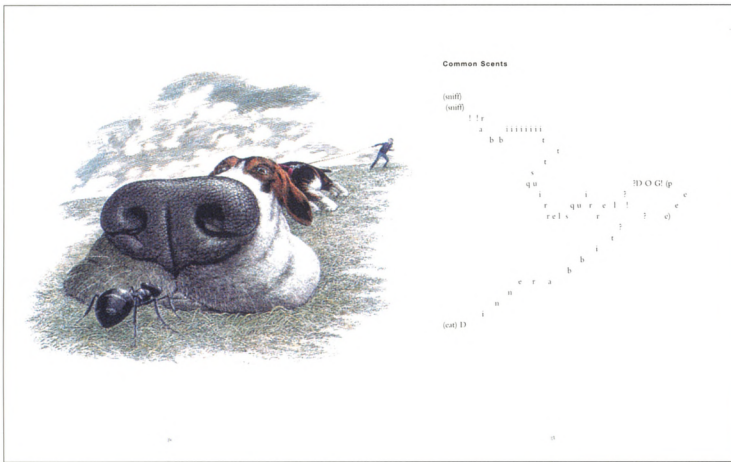




239.



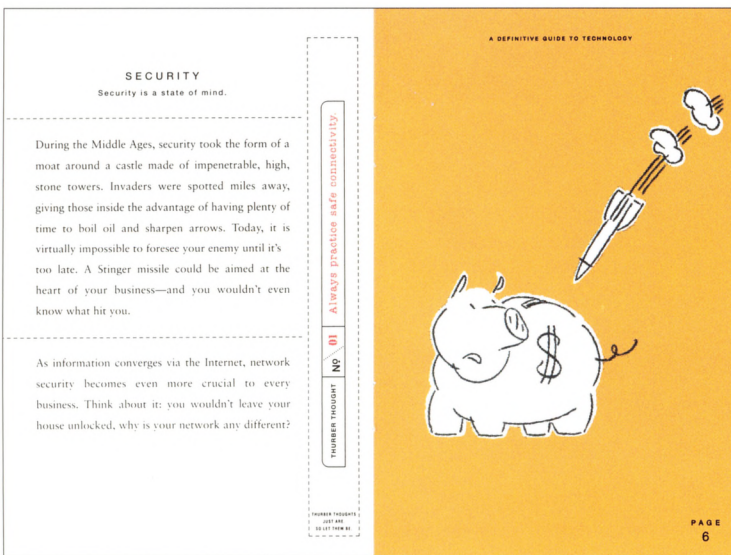
240.



241.



242.



243.



244.





245.

**245.** Packaging for Sotol, a premium spirits product. Design firm: Curtis Design, San Francisco; art director: David Curtis; designer: Chris Benitez; photographer: Steven Underwood; client: Vinomex.

**246, 247.** Software packaging for Apple Computer. Design firm: USWeb/CKS, San Francisco; designers: Andy Dreyfus, Hiroki Asai.

**248.** Spread from *Twenty-Nine Poems*, a book by Victoria Dalkey. Designer: Michael Osborne/Michael Osborne Design, San Francisco; illustrator: Wayne Thiebaud.

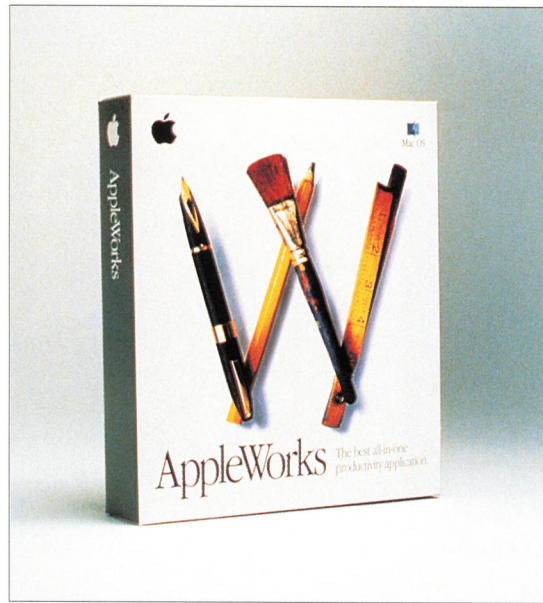
**249.** T-shirt packaging for Old Navy. Art director: Jackie Salway/Old Navy, San Francisco; designer: Morgan Thomas.

**250.** Holiday card for Symantec Corp. Designers: Earl Gee, Fani Chung/Gee & Chung Design, San Francisco.

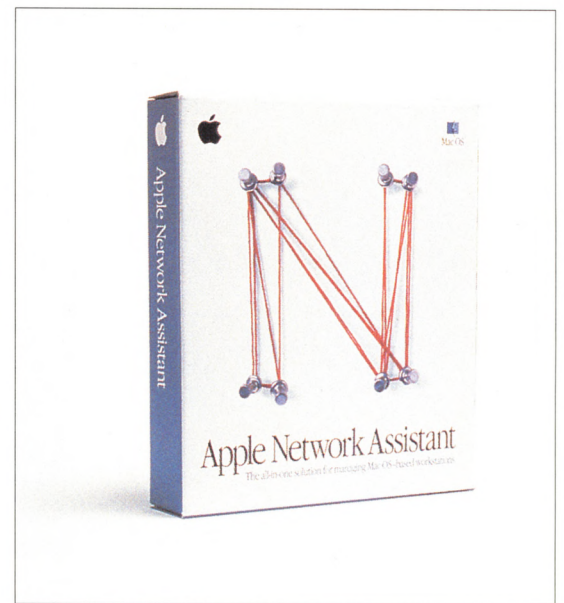
**251.** Web site icons for Jekyll Island Visitors Bureau. Designer/illustrator: Travis N. Tom/Orbit Network, Novato.

**252.** 1997 annual report for TransAmerica. Design firm: Pentagram, San Francisco; art director: Kit Hinrichs; designers: Amy Chan, Kit Hinrichs.

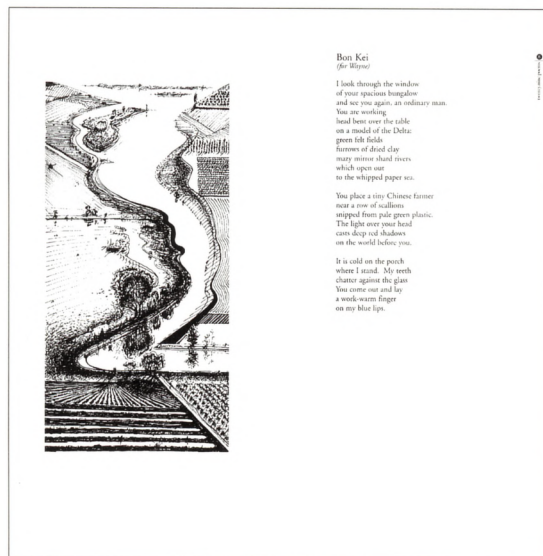
**253.** Ad for Canadian Paraplegic Association. Agency: Butler, Shine & Stern, Sausalito; art director: Bradley Wood.



246.



247.



248.



249.

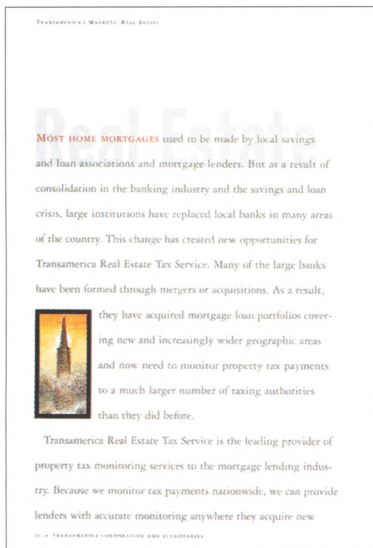


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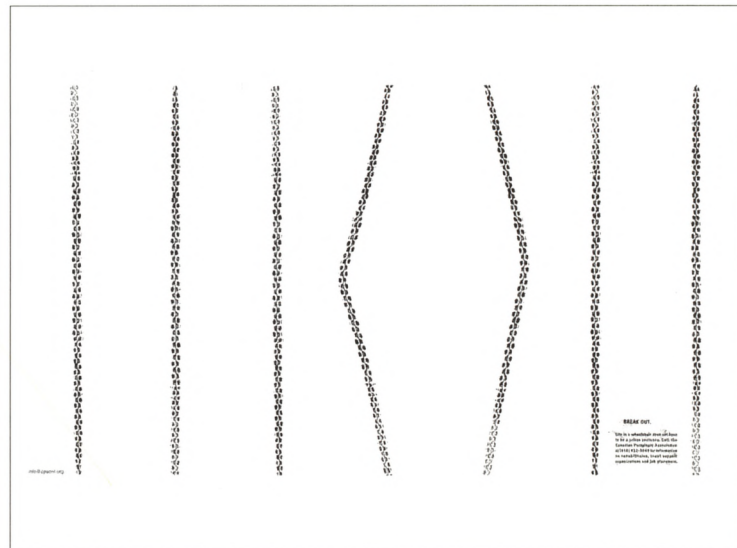


251.





252.



253.

**254.** Logo for Bi-Rite Market. Design firm: Heather & Rebecca Chan Design, San Francisco; art director: Heather Chan; designer/illustrator: Rebecca Chan.

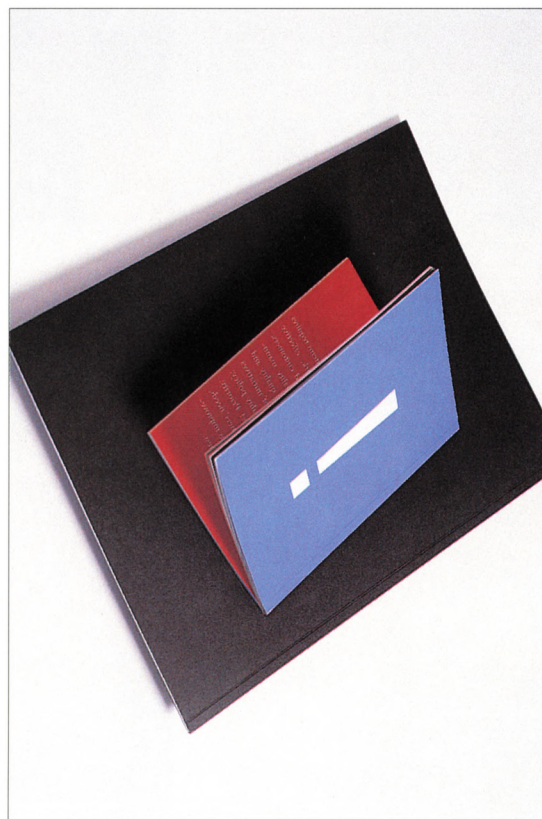
**255.** 1998 annual report for Etec Systems, a semiconductor technology company. Design firm: Cahan & Associates, San Francisco; art director: Bill Cahan; designer: Lian Ng.

**256.** Ad for Booz Allen & Hamilton. Agency: Goldberg Moser O'Neill, San Francisco; art director: Tony Bennett; photographer: David Perry; writer: Paul Carek.

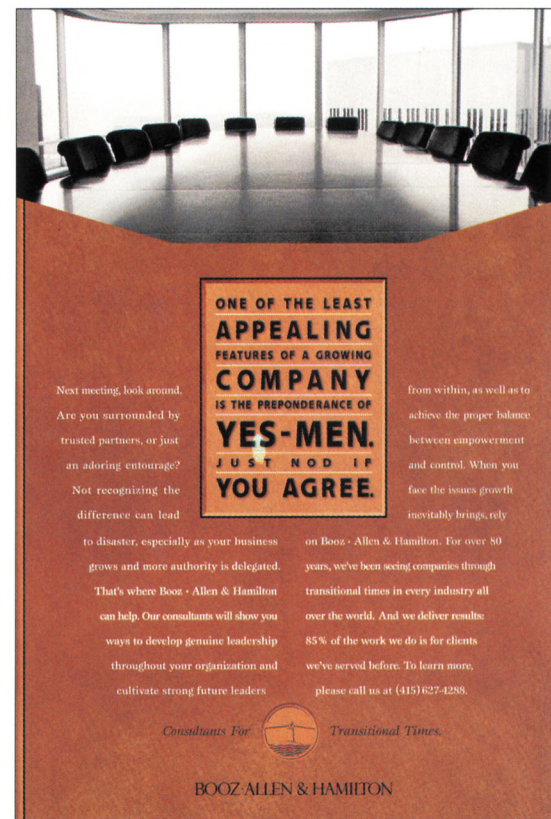
**257.** Symbol for Menlo College. Designer/illustrator: Alexander Atkins/Alexander Atkins Design, Palo Alto.

**258.** Promotional book for photographer David Powers. Designer: Scott Brown/Scott Brown Design, Redwood City; illustrator: Janis Wong.

**259.** Demographics icon for "Unlimited by Design," an exhibit at the Cooper-Hewitt National Design Museum. Illustrator: Ward Schumaker, San Francisco; art director: Jen Roos.



255.



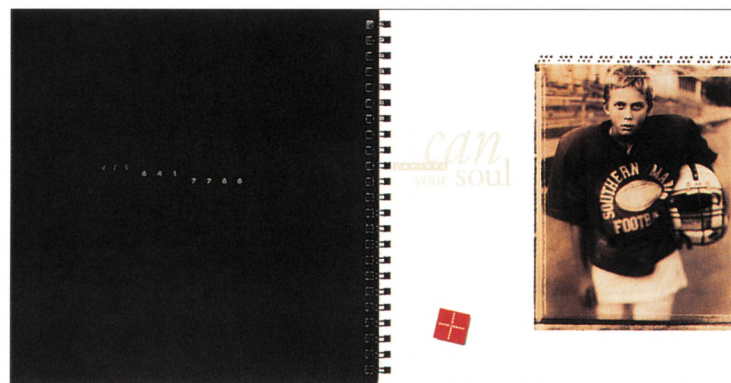
256.



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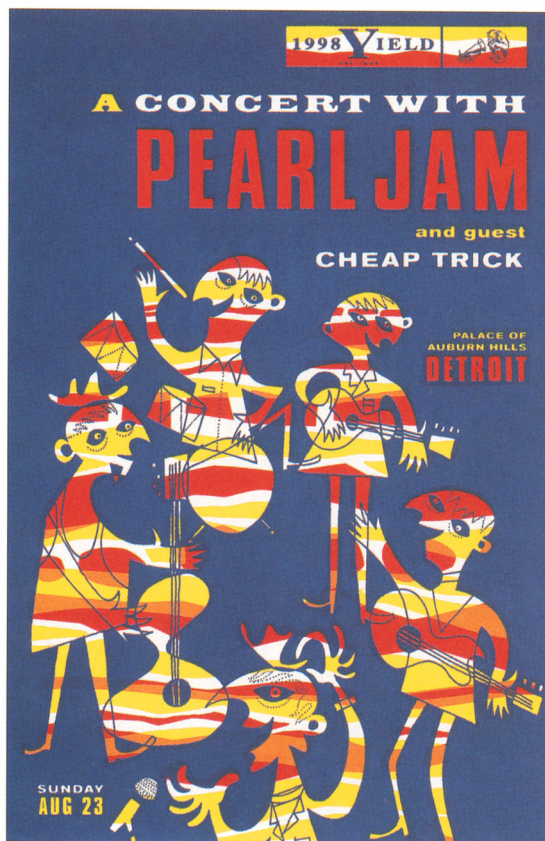


259.



## Northwest

Jack Anderson of Hornall Anderson Design Works in Seattle describes the ambiance in the Northwest as "exciting and dangerous," akin to a "frenetic gold rush." Northwest business tends to be predominantly high tech and e-commerce, and this has changed the nature of design faster in this area than elsewhere. In Portland, business is good, too, but less frenzied. Greg Eiden of Sasquatch Advertising talks about his shop's steady increase in clients locally and nationally. And Joshua Berger of Portland's Plazm Media Collective also reports an expansion in business, especially with high-tech clients. Although recruiting designers from anywhere to the Northwest is relatively easy, Anderson is concerned that specialists in Web design tend to be on a fast track and more likely to want instant success than a commitment to the long haul.



260.



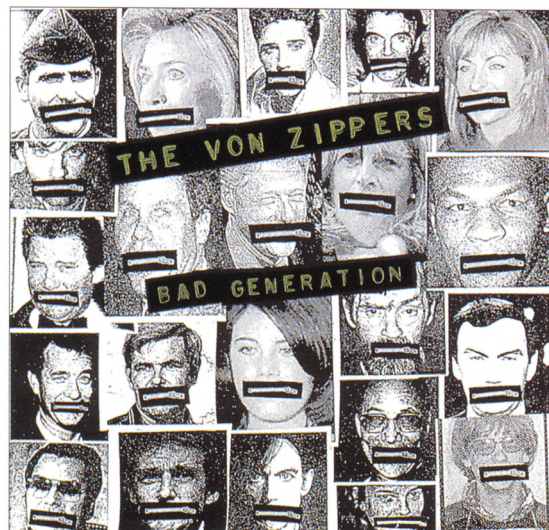
261.



262.



263.



264.



265.

- 260.** Poster for Pearl Jam concert. Design firm: Ames Design, Seattle; designer/illustrator: Coby Schultz.
- 261.** Poster for King of Hawaii/Tractor Tavern. Designer: Art Chantry/Art Chantry Design Company, Seattle.
- 262.** T-shirt logo for Bozarts Press. Designer: Nicolai Petersen, Seattle; art director: Jeff Conger/Montana State University.
- 263.** Symbol for Riverfront Landing, a waterfront condominium developer. Designer: Greg Welsh/Greg Welsh Design, Seattle.
- 264.** Album design for Estrus Records. Designer: Art Chantry/Art Chantry Design Company, Seattle.
- 265.** CD cover for Aces & Eights Records. Agency: McCann-Erickson Seattle; art director/illustrator: Zach Hitner.





266.

**266.** Holiday wine gift set for The Traver Company. Art director: Anne Traver/The Traver Company, Seattle; designer: Hugh Rodman.

**267, 268.** Ads for Pyramid Ales. Agency: Cole & Weber, Seattle; art director: Gretchen Bennett; illustrator (Fig. 267): Sarah Cosgrove; photographer (Fig. 268): Daniel Proctor; writer: Nicole Michels.

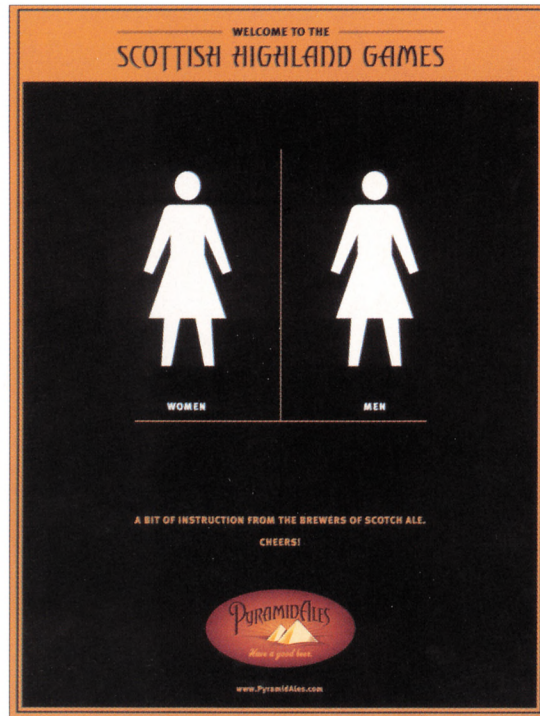
**269.** CD packaging for Estrus Records. Designer: Art Chantry/ Art Chantry Design Company, Seattle.

**270, 271.** Ads for Warn Industries. Agency: Sasquatch Advertising, Portland; art director: Tim Parker; photographer: Mark Hooper; writer: Greg Eiden.

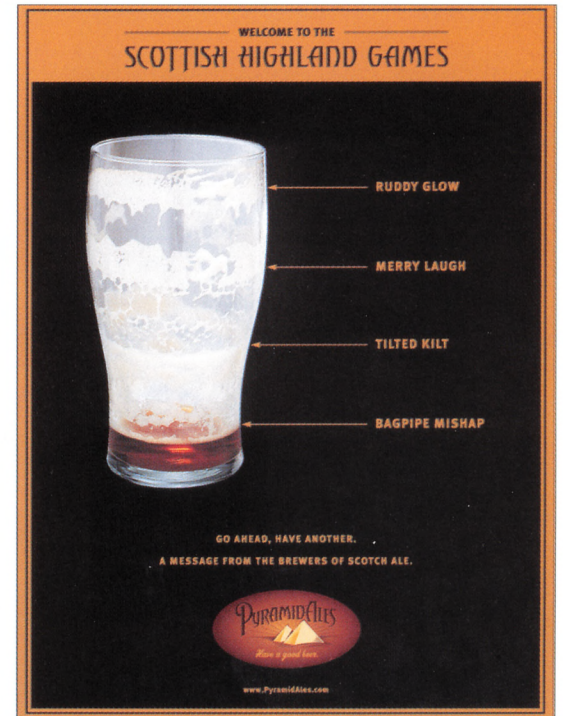
**272.** Web and print icons for Western Washington University. Designer: Vy Nguyen, Village Design, Bellevue, WA.



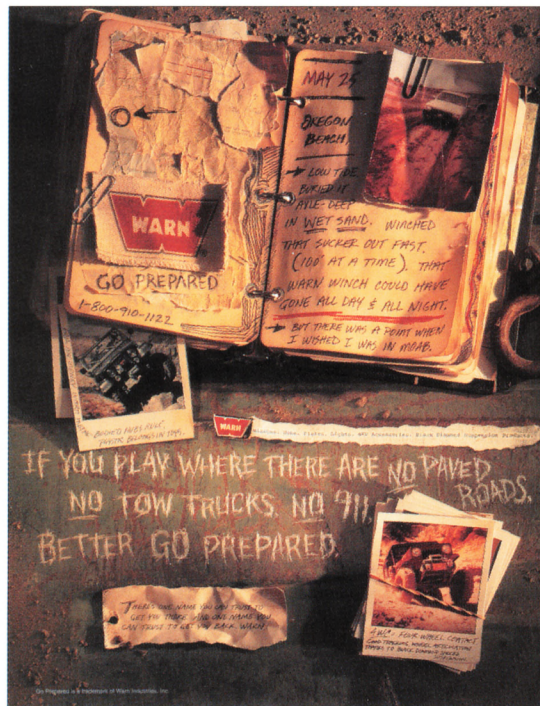
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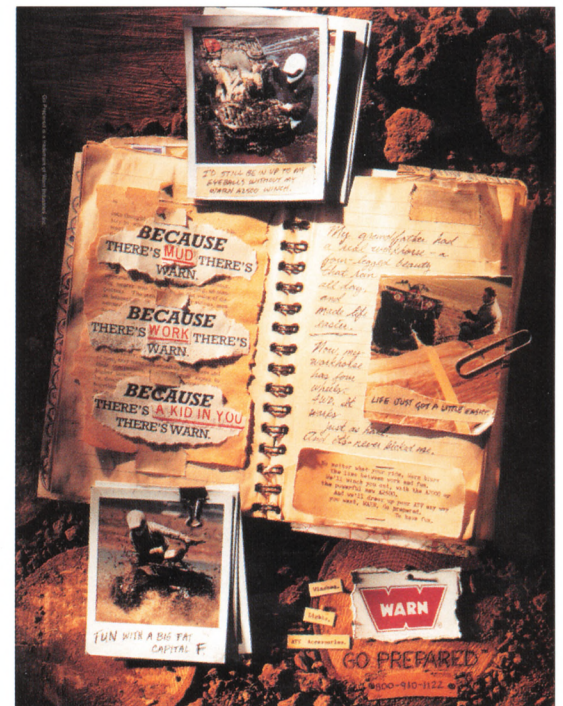
267.



268.



270.



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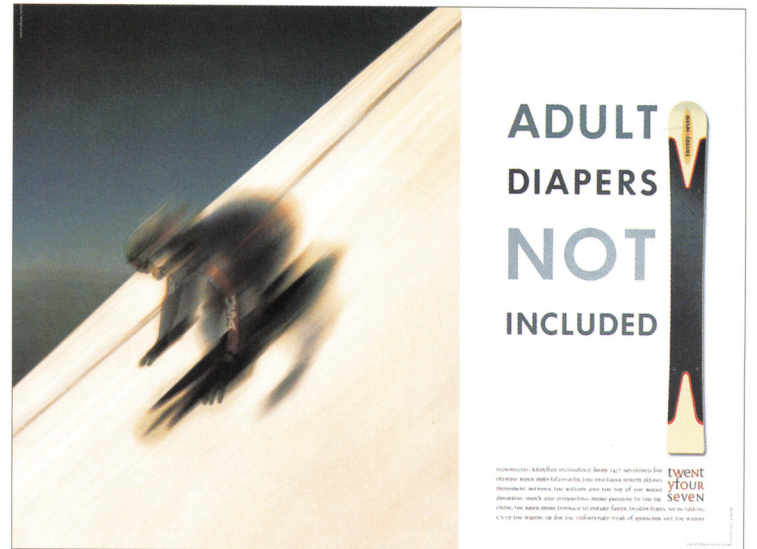


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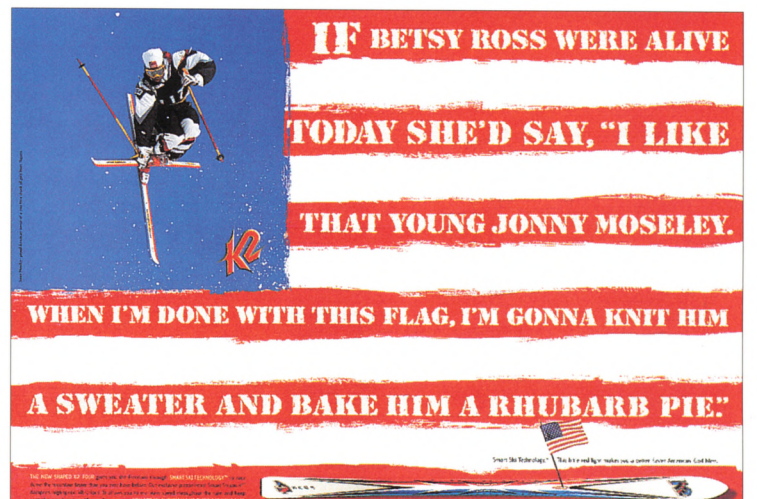
273.



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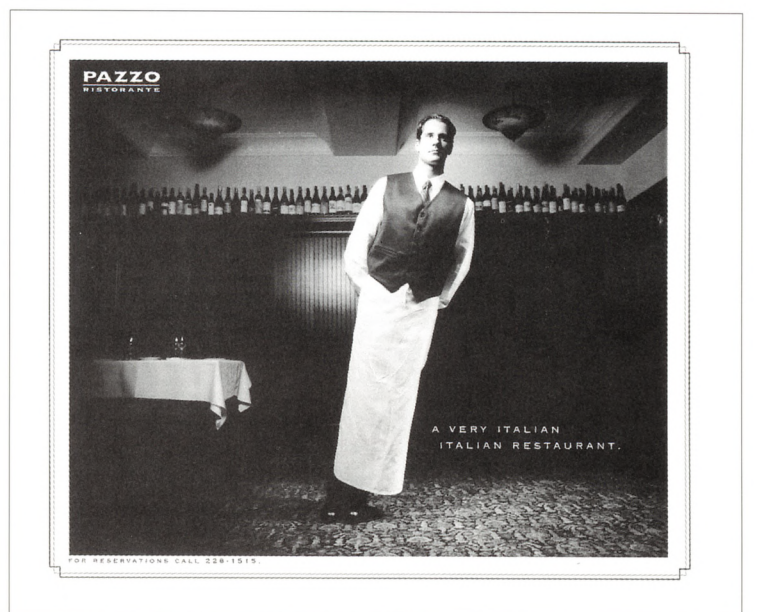
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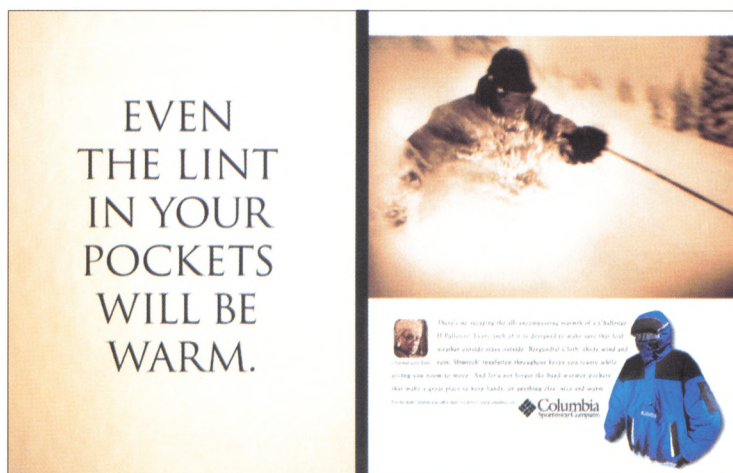


278.





279.



280.



281.



282.

**273.** Ad for JanSport. Agency: Elgin DDB, Seattle; art director: Shari Layman; photographer: Maurizio Cigognetti; writer/creative director: Laurie Fritts.

**274.** Ad for 24/7 Snowboards. Agency: Cole & Weber, Seattle; art director: Bill Karow; photographer: Kevin Hooker; writer: Kevin Jones.

**275.** Ad for Mosh BMX Bikes. Agency: Hammerquist & Halverson, Seattle; art director: Mike Proctor; photographer: Bob Peterson; writers: Grant Holland, Ian Cohen.

**276.** Ad for K2 skis. Agency: Hammerquist & Halverson, Seattle; art director/illustrator: Matt Peterson; writer: Ian Cohen.

**277.** Ad for Diadora America. Agency: Hammerquist & Halverson, Seattle; art director: Mike Proctor; photographer: Dan Langley; writer: Ian Cohen.

**278.** Ad for Pazzo Ristorante. Agency: Borders, Perrin & Norrande, Portland; art director: Shelley Stout; photographer: Dave Emmite; writer: John Heinsma.

**279, 280.** Campaign for Columbia Sportswear. Agency: Borders, Perrin & Norrande, Portland; art directors (Fig. 279): Tia Doar, (Fig. 280): Kent

Suter; photographers (Fig. 279): R.J. Muna, (Fig. 280): Sam Walsh; writers (Fig. 279): Troy Asplund, (Fig. 280): John Heinsma.

**281.** Ad for Bike Control. Agency: Borders, Perrin & Norrande, Portland; art director: Joel Nendel; photographer: Mark Ebsen; writer: Miguel Caballero.

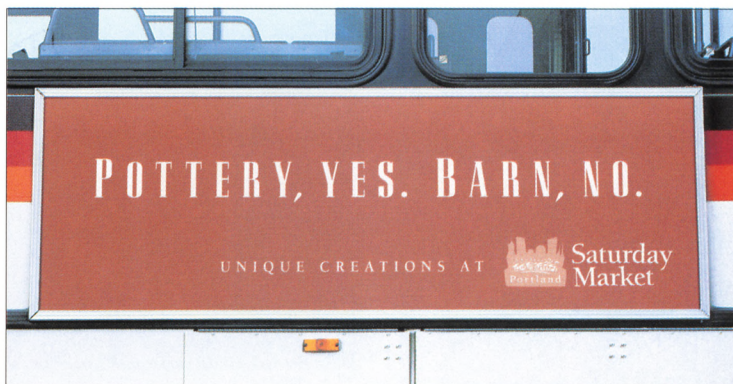
**282.** Ad for Leatherman Tool Manufacturing. Agency: Sasquatch Advertising, Portland; art director: Tim Parker; illustrator: Jack Unruh; photographer: Jeff Condit; writer: Greg Eiden.

**283.** Ad for Portland Saturday Market. Design firm: Grady Britton, Portland; art director: Bob Thompson; writer: Stacy Bolt; creative director: Lloyd Wolfe.

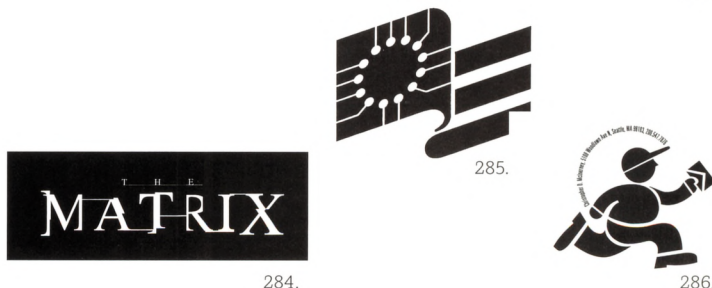
**284.** Movie title design for Warner Bros. Pictures. Design firm: Girvin, Seattle; art director: Tim Girvin; designer: Miles Matsumoto.

**285.** Logo for Colonial Circuits, a circuit-board manufacturing company. Designer: Ken Shafer/Ken Shafer Design, Seattle.

**286.** Personal logo for Christopher McInerney. Designer: Christopher McInerney, Seattle.



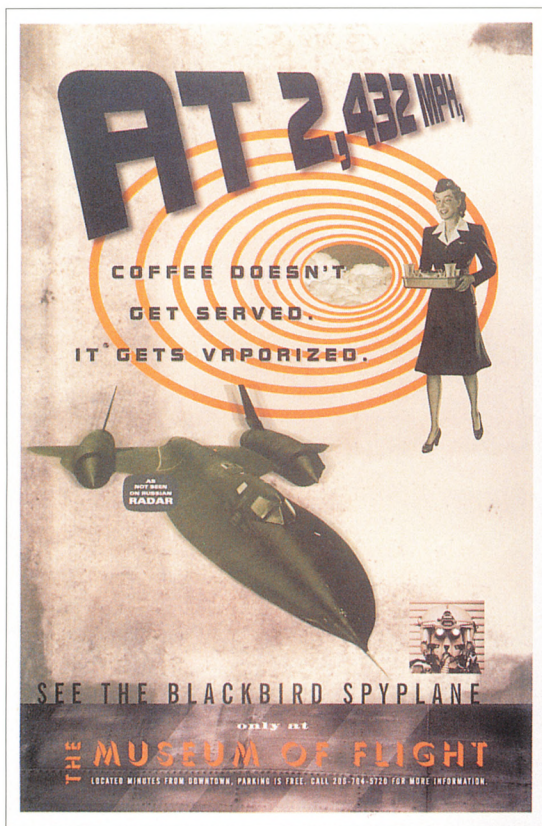
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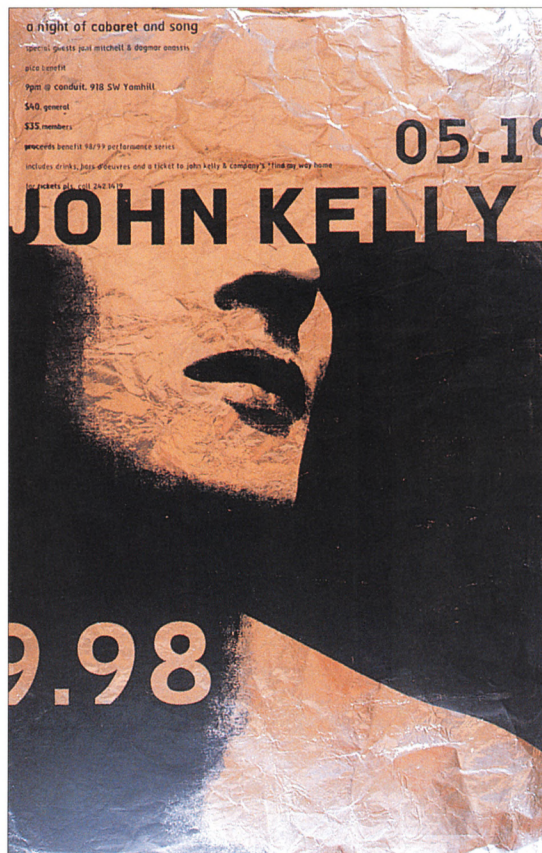








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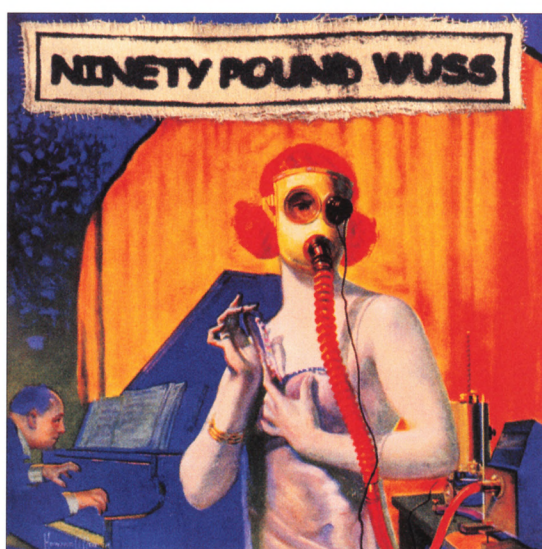
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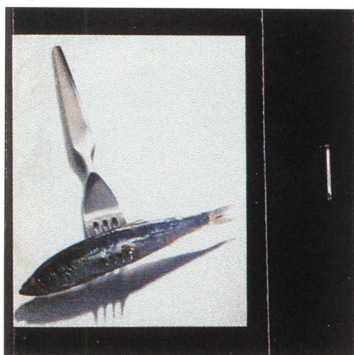
301.



302.

- 293.** Symbol for Kely Cubbs, a backpack manufacturer for children. Designer/illustrator: Jeff Pollard/Jeff Pollard Design, Portland; agency: BOC Advertising; art director: Dan Cox.
- 294.** Logo for Quill Calligraphics. Design firm: Tradigital Imaging, Portland; designer: Judith Moncrieff.
- 295.** Poster for the Museum of Flight. Design firm: Cole & Weber, Seattle; art director/photographer: Steve Rudasics; writer: Kevin Jones; creative director: Ron Klein.
- 296.** Poster for John Kelly, a Pica recording artist. Designers: Enrique Mosqueda, Kirsty Munn, Portland.
- 297.** T-shirt for *The Rocket*. Designer: Marc Pearson, *The Rocket*, Seattle.
- 298.** T-shirt for Cinnamon Twisp Bakery. Design firm: Yatta Yatta Yatta, Winthrop, WA; designer/illustrator/photographer: Mary Sharman.
- 299.** CD cover for Epic, a division of Sony Music Entertainment. Design firm: Ames Design, Seattle; designer: Coby Schultz; photographer: Mark Vans.
- 300.** CD cover for Tooth & Nail Records. Design firm: BEC Graphics, Seattle; designer: Suzy Hutchinson.
- 301.** Symbol for David Lemley Design, Seattle. Designer: David Lemley.
- 302.** Symbol for Riverplace Community Garden. Designer: John Bowers, Portland.





303.



304.

**303, 304.** Self-promotional matchbooks for Yam Studio. Designer: Angela Mack/Yam Studio, Seattle; photographer: Michael Young.

**305-308.** Covers of *The Stranger*, a free weekly newspaper. Designers (Fig. 305): Hank Trotter, (Figs. 306-308): Dale Yarger/*The Stranger*, Seattle; illustrators (Fig. 305): Ed Fotheringham, (Fig. 306): Damon Brown, (Fig. 307): Tae Wan Yu, (Fig. 308): Smell of Steve.

**309.** Symbol for the Snow City Cafe. Designer/illustrator: Lonnie Weis/Weis Design, Seattle.

**310.** Logo for Tidemark Computer Systems. Design firm: Modern Dog, Seattle; designer/illustrator: Vittorio Costarella.

**311.** Symbol for Personify, a manufacturer of database software for online sales companies. Design firm: Hornall Anderson Design Works, Seattle; designers: Jack Anderson, Debra McCloskey, Holly Finlayson.



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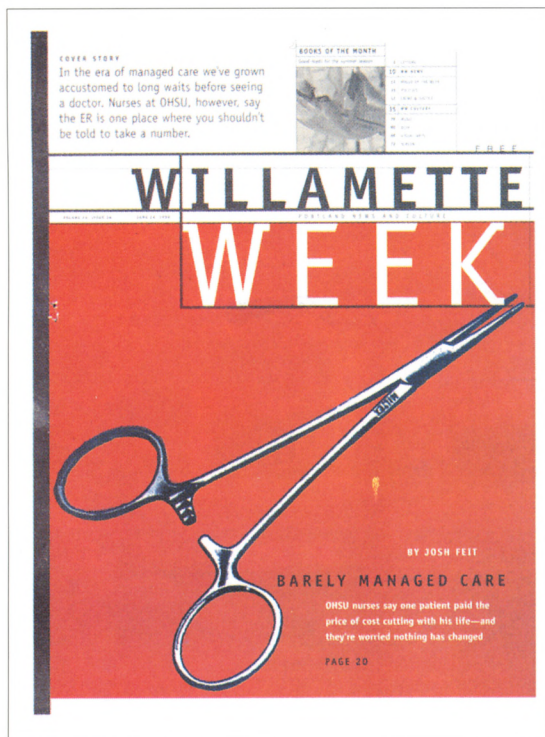


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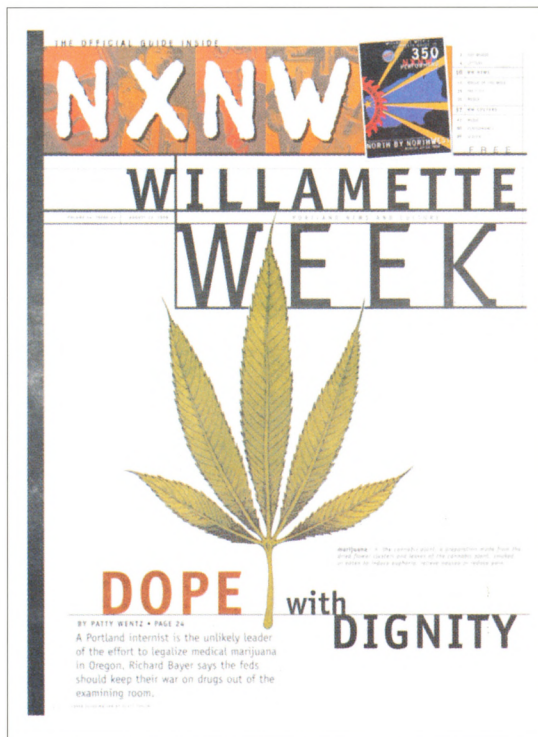


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314.

**312.** Cover of *Willamette Week*. Art director/designer: Katherine Topaz/*Willamette Week*, Portland.

**313.** Cover of *Willamette Week*. Art director: Katherine Topaz/*Willamette Week*, Portland; designer: Betsy Hepp; illustrator: Scott Teplin.

**314.** T-shirt design for Siemans-Pyramid Dragonboat Team. Design firm: Robley Marketing, Portland; art director/illustrator: Karen Hite.

**315.** Ad for *The Seattle Times*. Art director: David Miller/*The Seattle Times*, Seattle; designer: Jeff Neumann.

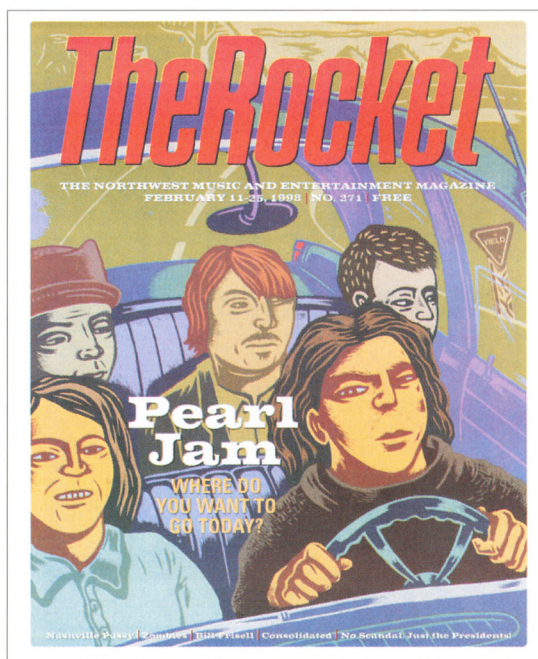
**316.** Cover of *The Rocket*. Art director: Stewart Williams/*The Rocket*, Seattle; illustrator: Geoffrey Grahn.

**317.** Logo for Chuckie-Boy Records. Designer: Art Chantry/Art Chantry Design Company, Seattle.

**318.** Logo for Golden Optical. Design firm: Principia Graphica, Portland; art directors: Robin Rickabaugh, Heidi Rickabaugh; designer: Clint Gorthy.



315.



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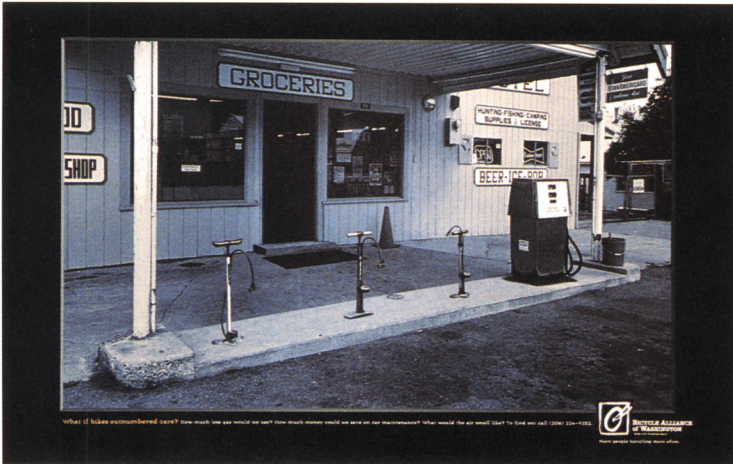


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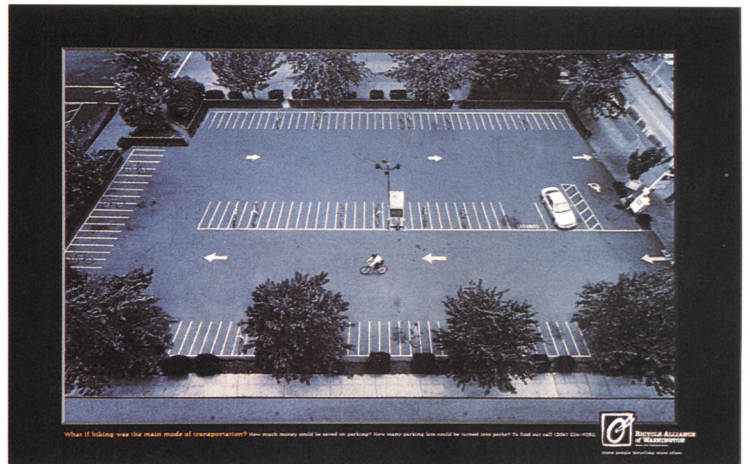


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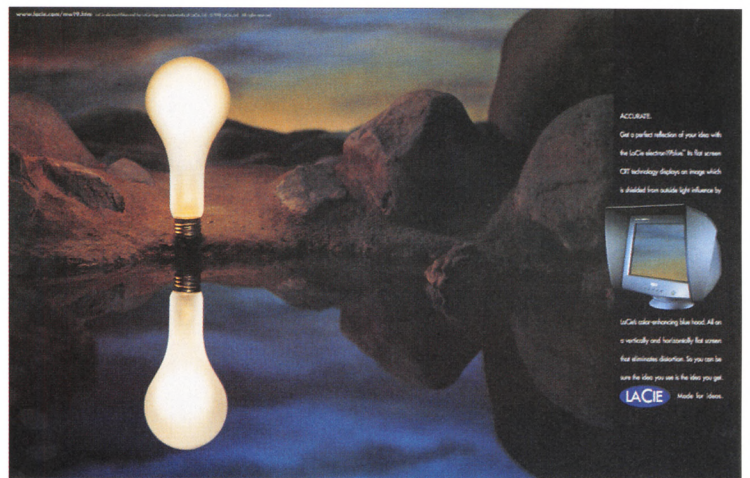
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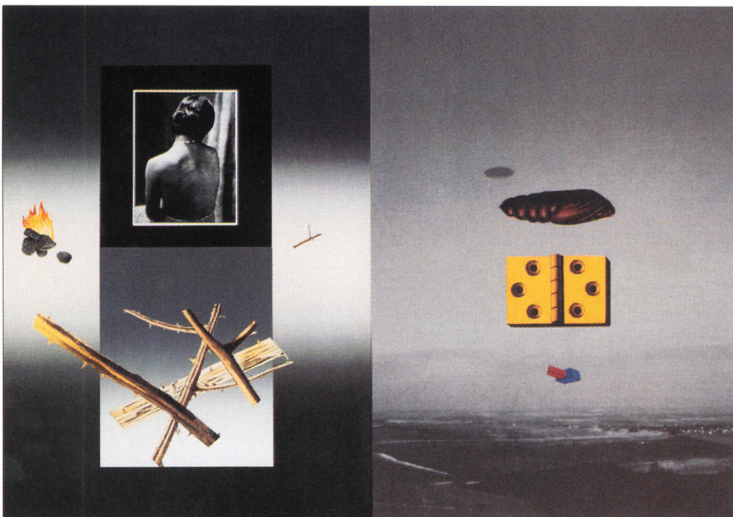
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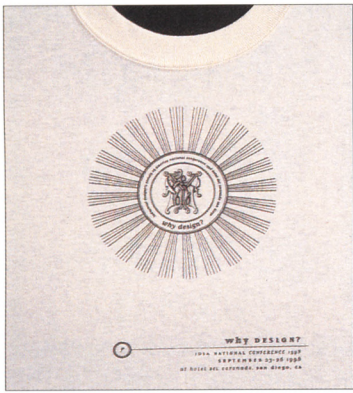


324.



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**319, 320.** Posters for the Bicycle Alliance of Washington. Design firm: Hammerquist & Halverson, Seattle; art directors: Matt Peterson, Mike Proctor; photographer: Bob Peterson; writers: Ian Cohen, Matt McCain.

**321.** Ad for Simpson Strong-Tie Connectors. Design firm: Hammerquist & Halverson, Seattle; art director: Matt Peterson; photographer: Dan Langley; writer: Ian Cohen.

**322.** Ad for La Cie computer monitors. Agency: Borders, Perrin & Norrander, Portland; art director: Joel Nendel; photographer: Mark Ebsen; writer: Miguel Caballero.

**323.** Spread from *Folio*, a publication of Rainier Color, a digital color house and printer. Design firm: Creative Partners, Seattle; art director: Chuck Pennington; illustrator: Richard Kehl.

**324.** Outdoor ad for Crystal Mountain Resort. Agency: Hammerquist & Halverson, Seattle; art director/illustrator: Matt Peterson; writer: Matt McCain.

**325.** "Money" icon for Microsoft. Designer: Ken Shafer/Ken Shafer Design, Seattle.

**326.** T-shirt for IDSA. Design firm: Ziba Design, Portland; art director: Eike Wintzer; designer: Efrat Rafaeli.

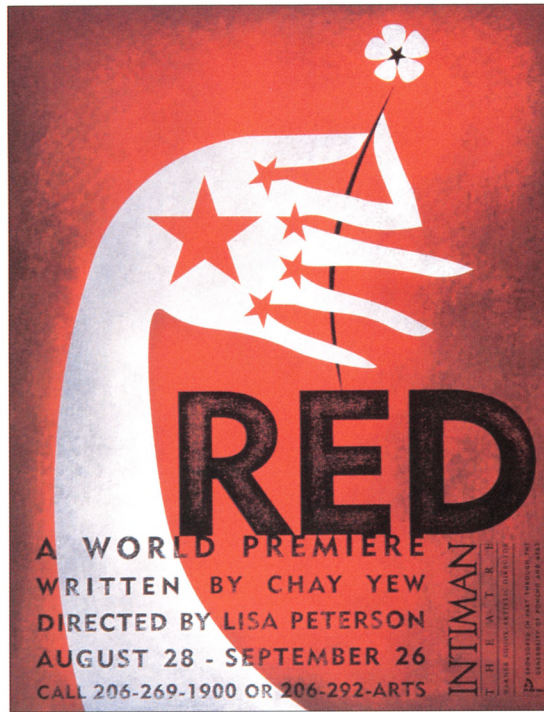
**327.** Poster for Intiman Theater. Design firm: Cyclone, Seattle; designers/illustrators: Dennis Clouse, Traci Daberko.

**328.** Poster for Greenwood Arts Council. Design firm: Modern Dog, Seattle; designer/illustrator: Vittorio Costarella.

**329, 330.** Ads for Jack's Snack 'n Tackle. Agency: Sasquatch Advertising, Portland; art director: Ted Pate; photographer: Dave Emmite; writers (Fig. 329): Greg Eiden, (Fig. 330): Ted Pate.

**331.** Symbol for ad agency Hammerquist & Halverson. Design firm: Hornall Anderson Design Works, Seattle; art director: Jack Anderson; designer/illustrator: Mike Calkins.

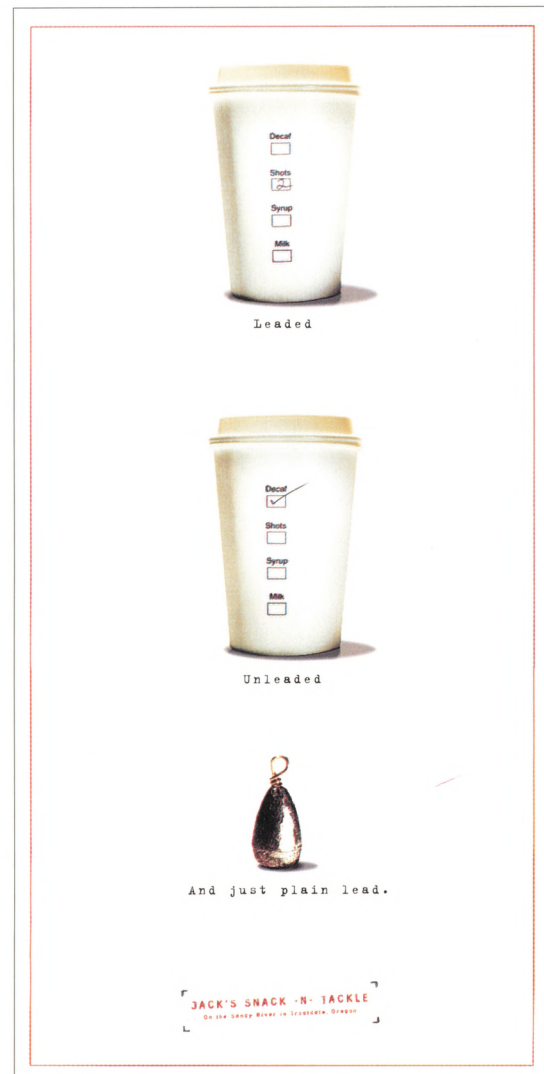
**332.** Logo for Salomon Vertical Sports. Designer: Joe Parsley, Parsley Brouwers Design, Portland.



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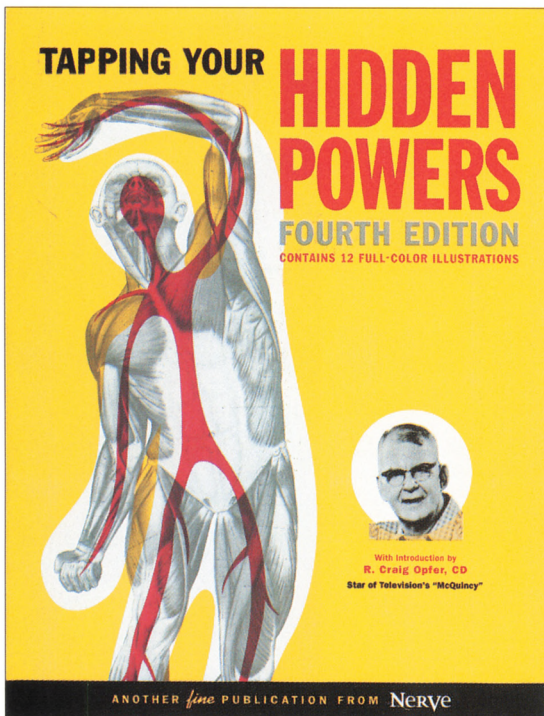


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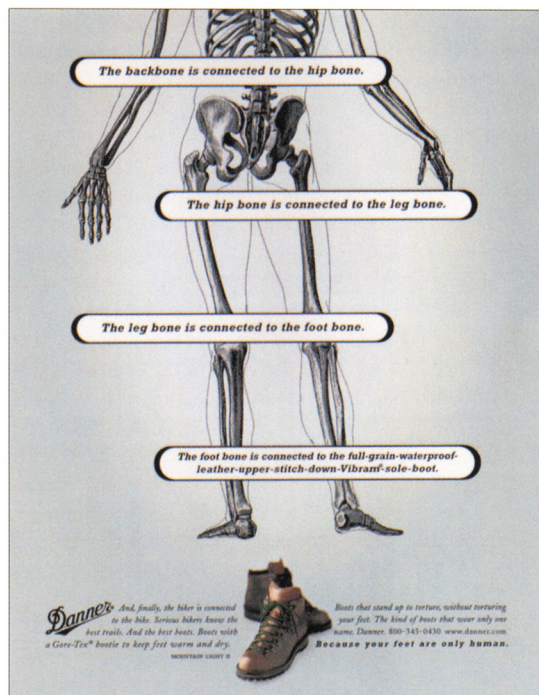


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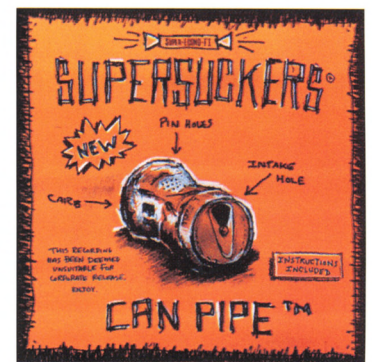




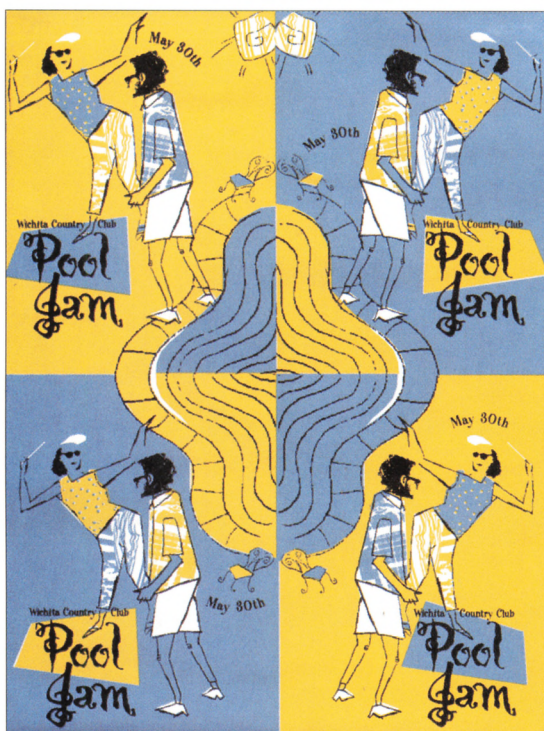
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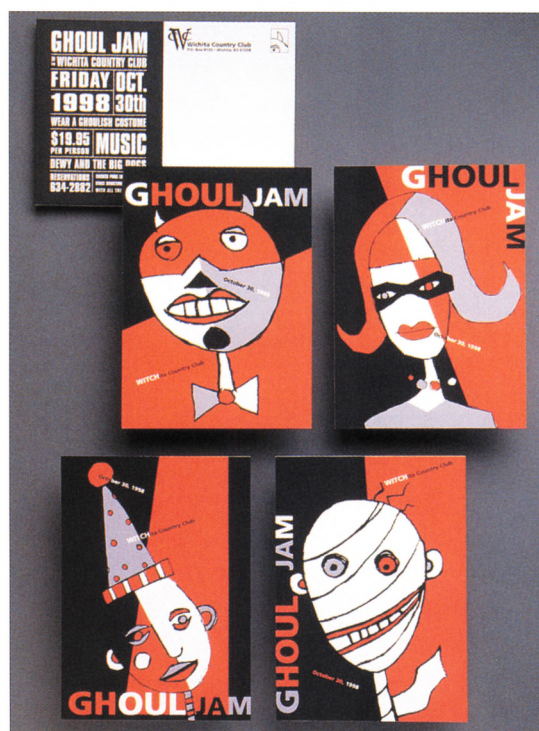
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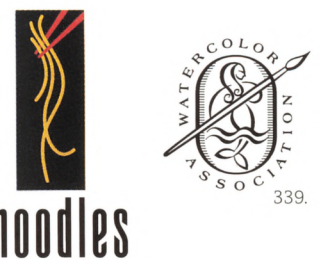


336.



337.

- 333.** Cover of self-promotional book. Design firm: Nerve, Portland; art director: Jeff Paul; designer: Ken Meyer; illustrators: Jeff Paul, Ken Meyer; photographer: Rafael Astorga; writer: Geoff Rogers.
- 334.** Ad for Danner Show Manufacturing. Agency: Sasquatch Advertising, Portland; art director: Tim Parker; writer: Greg Eiden.
- 335.** Cover for Aces & Eights Records. Agency: McCann-Erickson Seattle; art director/illustrator: Zach Hitner.
- 336, 337.** Poster and invitation for Wichita Country Club. Design firm: Dot Zero Design, Portland; designers/illustrators: Karen Wippich, Jon Wippich.
- 338.** Logo for Noodles, a restaurant. Design firm: Girvin, Seattle; designers: Stephen Pannone, Erich Schreck; illustrator: Stephen Pannone; client: Mirage Resorts.
- 339.** Logo for Fox River Paper Co. Designer: Ken Shafer/Ken Shafer Design, Seattle.
- 340.** Poster announcing artist Jeff Riger's exhibit of toilet-seat paintings. Design firm: Modern Dog, Seattle; designer: Robynne Raye.
- 341.** Cover of *Feedback 4.1*, the official magazine of the Experience Music Project. Designers: Julie Furer, Adam Roe/Experience Music Project, Bellevue, Washington; photographer: Tina Merandon.
- 342.** Packaging for "Flyhunter," a video game. Agencies: Cyclone, Seattle, McCann-Erickson Seattle; art director: Janay Blazejewski; designers/illustrators: Traci Daberko, Dennis Clouse; writers: Jennie Meyer, Reed Cross; client: Nanotainment.
- 343.** Logo for Starbucks Coffee. Art director: Joe Cachero/Starbucks Design Group, Seattle; designer: Martina Witte.



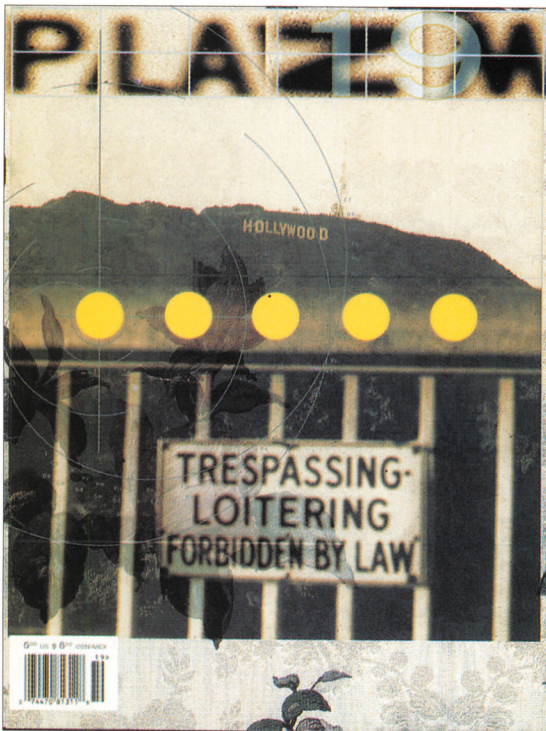
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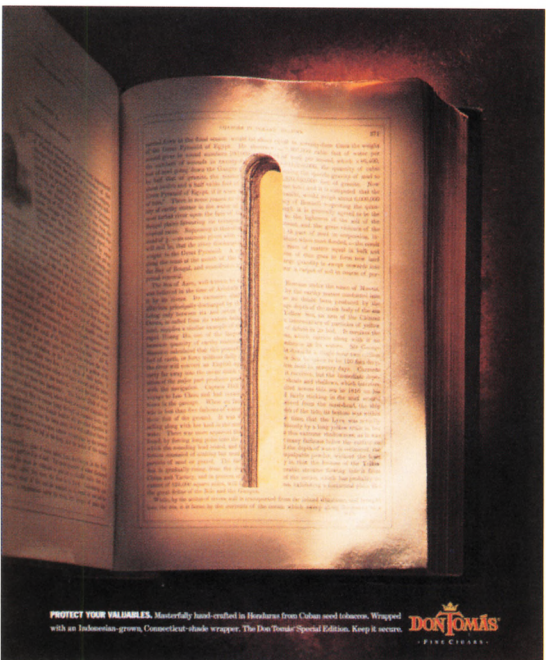
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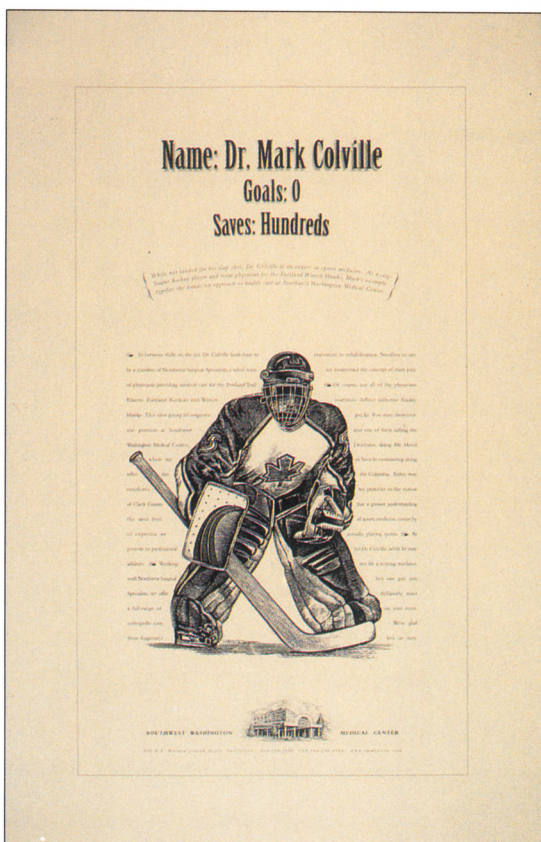
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**348.** Cover of *Plazm* magazine. Art directors: Joshua Berger, Niko Coutelis, Pete McCracken/Plazm Media, Portland; designers: Rebeca Mendez, Jorge Verdin; photography: Michael Powers.

**349.** Cover of *Punk Planet*. Art director: Josh Hooten; designer/illustrator: Art Chantry/Art Chantry Design Company, Seattle.

**350, 351.** Name change announcement for Mahlum. Design firm: Hornall Anderson Design Works, Seattle; art director: Jack Anderson; designers: Jack Anderson, Bruce Branson-Meyer, Mary Hermes; illustrator: Mahlum; photographer: Todd Apjones.

**352.** Ad for Don Tomas cigars. Agency: Focus, Seattle; art director: Marty McDonald; photographer: Mark Hooper; writer: Brett Borders; client: U.S. Cigar Sales.

**353.** Icon for Microsoft: the "Magellan Initiative." Designer/illustrator: Ross West/GA Design, Bellevue, WA.

**354.** Poster for SWWA Medical Center. Agency: Moffatt/Rosenthal, Portland; art director: Dave Heurta; illustrator: Antar Dayal; writer: Tim Sproul.

LOVE  
CHAOS &  
DINNER

355.





356.

**355.** Logo for Teatro Zinzanni, a dinner theater. Designer: Ken Shafer, Ken Shafer Design, Seattle; client: One Reel/Sheila Hughes.

**356.** Self-promotion for Joe Felzman Photography & Catalyst Digital Pictures. Designer/photographer: Joe Felzman, Portland.

**357.** Stationery for U.S. Cigar Sales. Design firm: Hornall Anderson Design Works, Seattle; designers: Larry Anderson, Mary Hermes, Mike Calkins, Michael Brugman.

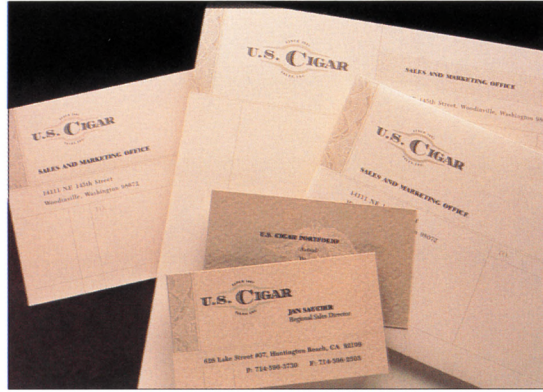
**358.** Packaging for Starbucks Coffee Co. Art director: Joe Cachero/Starbucks Design Group, Seattle; designer: Lisa Liedgren; illustrators: Marta Windeisen, Bonnie Dain.

**359.** Ad for Doubleup, a manufacturer of wakeboarding-related goods. Agency: McCann-Erickson, Seattle; art director/photographer: Zach Hitner; writer: Pete Kearney.

**360.** Ad for Solstice, a sportswear company. Agency: Stout Ad Design, Portland; art director: Rob Stout; photographers: Leighton White, John Laptad; writer: Mark Waggoner.

**361.** Magnetic memo board for Blue Q. Design firm: Modern Dog, Seattle; designer/illustrator: Vittorio Costarella.

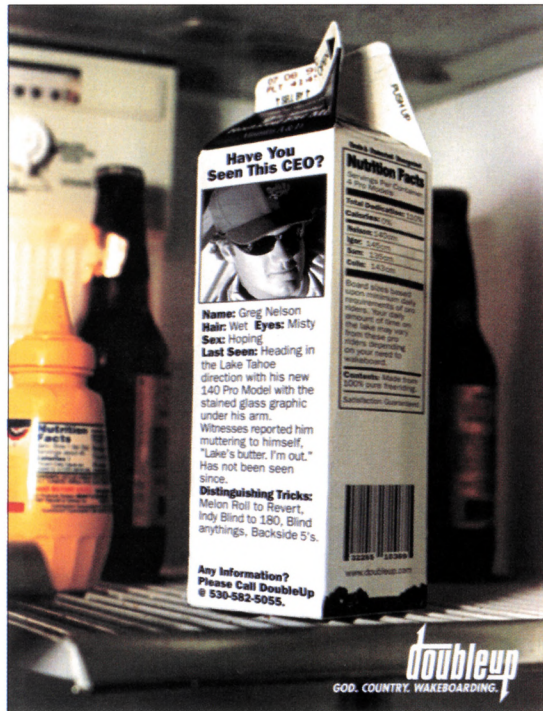
**362.** Ad for Pacific Science Center. Agency: Bozell Worldwide/Seattle; art directors: Mike McGrath, Troy Nebeker; photographers: Landreth Studios, Alpine Accents; writer: Angela Reid.



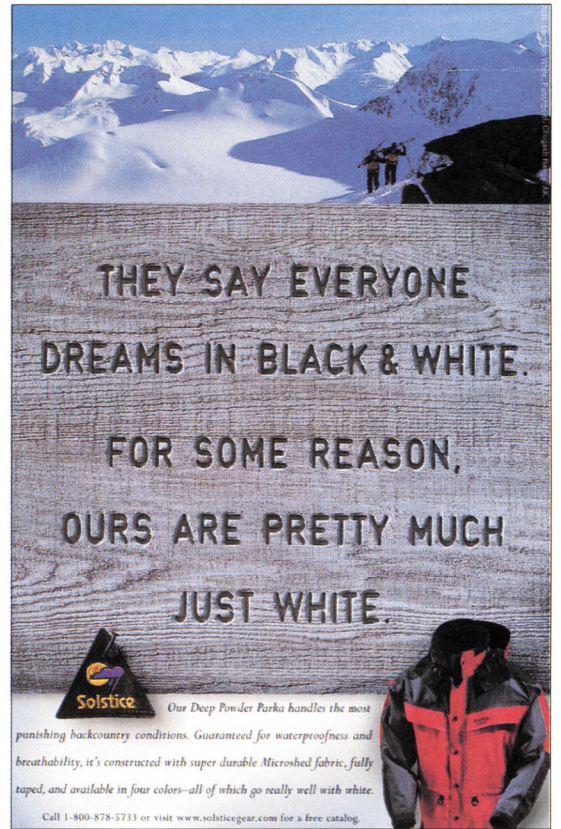
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361.



362.



LABOR READY®

**400**

temporary employment office locations throughout the U.S. and Canada

All the way from the West Coast to the East Coast, Labor Ready has a presence in every state. We're the only temporary employment agency that's been in business for over 50 years. We're the only one that's been in business for over 50 years. We're the only one that's been in business for over 50 years.

COUNTRYWIDE® HOME LOANS

**430**

independent mortgage lending branch offices

With over 40 years of experience, Countrywide has a proven track record of providing quality service to our customers. We're the only one that's been in business for over 50 years. We're the only one that's been in business for over 50 years. We're the only one that's been in business for over 50 years.

363.

PREPARING

YEAR 2000

FOR THE CHANGE

Despite October's extreme volatility, PCF data processing and floor support systems performed remarkably. It has been a long road from the systems that were severely strained in the 1997 market crash to the technology that did not miss a beat in the 1997 market "correction."

But markets require much more than the capability and capacity to process high volumes, as the changes made to our technology in 1997 illustrate. During the year, the Exchange completed:

- Major hardware and software upgrades to mainframes, Stratos trading modules, trading floor PCs, the corporate LAN, options phone systems, and the T1 communications network.
- Year 2000 changes for options trading, options clearing, equity clearing, and the corporate LAN.
- Application software changes to automate PMS's opening rotation.
- Automatic quotation for the PICOAST limit order book.
- Price improvement and specialist performance reports for equities.
- Further automation of surveillance reporting for both equities and options.
- Mainframe ESA conversion.
- Equity interface for OptiMark.

364.

REVENUE UP

**65%**

By adding features and functions to Visio Standard, Visio Technical, and Visio Professional, and by creating IntelliCAD and Visio Enterprise, we have provided deeper, feature-rich products that have a higher value to our customers.

**64%**

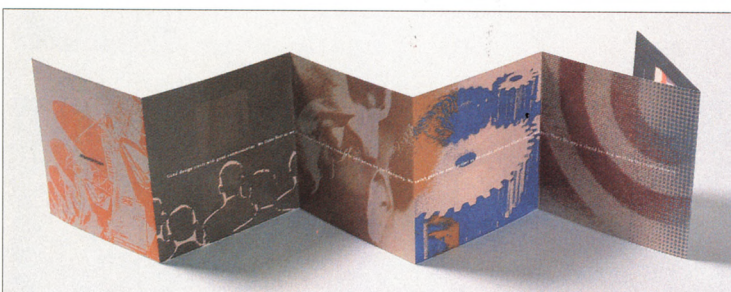
INCREASE IN NET INCOME

(excluding acquired technology and merger expenses)

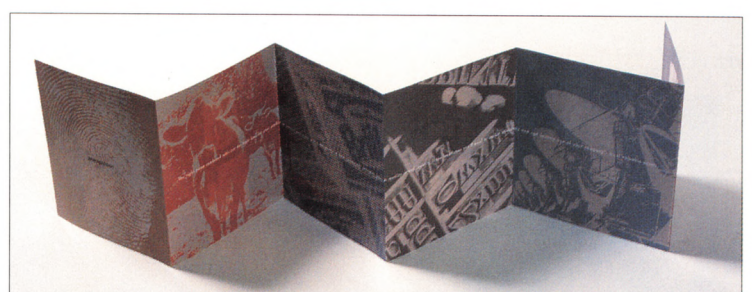
365.

we'll work as one.

366.

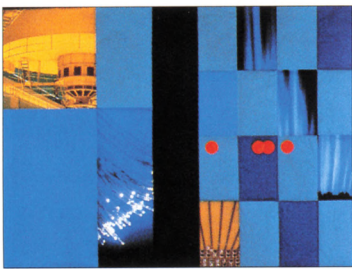


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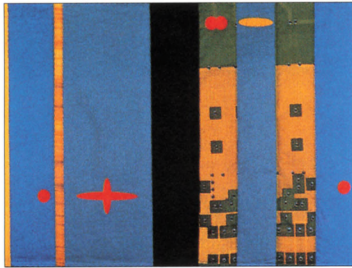


368.





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370.

**363.** 1997 annual report for XcelleNet. Design firm: Leimer Cross Design, Seattle; designer: Kerry Leimer; photographer: Tyler Boley.

**364.** 1997 annual report for Pacific Exchange. Design firm: Leimer Cross Design, Seattle; designer: Kerry Leimer; photographers: Eric Meyer, Tyler Boley.

**365.** 1998 annual report for Visio Corporation. Design firm: Leimer Cross Design, Seattle; designer: Kerry Leimer; photographers: Jeff Corwin, Tyler Boley, Chuck Blackburn.

**366.** 1997 annual report for Expeditors International of Washington. Design firm: Leimer Cross Design, Seattle; designer: Kerry Leimer; photographer: Tyler Boley.

**367, 368.** Self-promotional brochure for Widmeyer Design. Art director/writer: Ken Widmeyer/Widmeyer Design, Seattle; designer: Brian Piper; photographer: Don Mason/various.

**369, 370.** Public works murals for the U.S. Government. Design firm: Koryn Rolstad Studios, Seattle; art directors: Koryn Rolstad, Luci Goodman; designer: Megan Adcock; photographer: Kristy Walsh.

**371.** Poster for One Reel/AT&T. Design firm: Cyclone, Seattle; designers/illustrators: Traci Daberk, Dennis Clouse.

**372.** Book cover for Sasquatch Books. Design firms: Cyclone, Sasquatch Books, Seattle; art director: Karen Schober; designers/illustrators: Dennis Clouse, Traci Daberk.

**373.** Cover of *Pacific Northwest*, a supplement to *The Seattle Times*. Art director: David Miller/*The Seattle Times*; designer/illustrator: Paul Schmid.

**374.** Environmental graphics and branding program for Rosche Services, a retail/entertainment complex. Design firm: Michael Courtney Design, Seattle; designers: Michael Courtney, Michelle Rieb.

**375.** Poster promoting lecture by Paul Laffoley, artist. Designer: Art Chantry/Art Chantry Design Company, Seattle.

ONE REEL PRESENTS

# AT&T SUMMER NIGHTS AT THE PIER

**Patti LaBelle** Wednesday, June 24 7pm  
**CHRIS ISAAK** Friday, June 26 8pm  
**Everclear** Saturday, June 27 7pm  
**Marcy Playground & Fastball** Saturday, June 27 8pm  
**Red, White & Blues at the Pier** with Bobby "Blue" Bland, Johnnie Bassett and the Blues Inaugurants & Duffy Bishop and her Palace of Culture Sunday, July 4 7pm  
**ANI DiFRANCO** Thursday & Friday, July 9 & 10 7pm  
**The Robert Cray Band & John Lee Hooker** Saturday, July 11 8pm  
**LOS LOBOS** Thursday, July 16 7pm  
**Judy Collins** Friday, July 17 7pm  
**Roger McGuinn & Janis Ian** Friday, July 17 7pm  
**Ziggy Marley & the Melody Makers** Tuesday, July 21 7pm

**PAT METHENY GROUP** Saturday, July 25 8pm  
**Jimmie Vaughan & Junior Brown** Thursday, July 30 7pm  
**Leftover Salmon, moe, & String Cheese Incident** Friday, August 14 7pm  
**DAVID GRISMAN QUINTEL & DOC WATSON** Saturday, August 15 7pm  
**Brian Setzer Orchestra** Wednesday, August 19 7pm  
**NINA SIMONE & ART ENSEMBLE OF CHICAGO** Thursday, August 22 8pm  
**Transfer** Saturday, August 22 8pm  
**JOHNNY LANG & BUDDY GUY** Sunday, August 23 8pm  
**BIG HEAD TODD & THE MONSTERS** Tuesday, August 25 & Wednesday, August 26 8pm

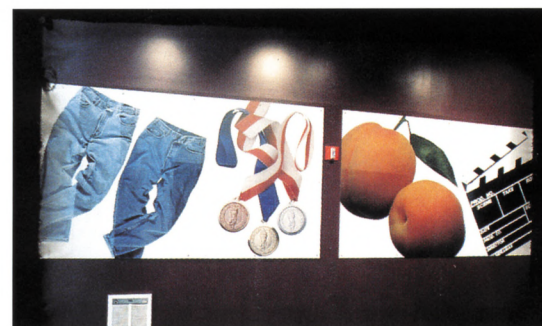
371.

## PACIFIC NORTHWEST

Congenial spirits

TOM STOCKLEY'S ANNUAL GUIDE TO BEST WINE BUYS  
 TEQUILA TASTE TEST • HEALTHY RED WINE • COOKING WITH BEER

373.



374.

# BREAD AND CHOCOLATE

MY FOOD LIFE IN & AROUND SAN FRANCISCO

BY FRAN GAGE

INCLUDING 60 RECIPES

372.

FOR THE BENEFIT OF ROQ LA RUE GALLERY'S\* (SEARCH FOR A NEW LOCATION)  
 THERE WILL BE AN EVENING OF ART, CULTURE, AND EXCHANGE  
 FEATURING A LECTURE BY NOTED ARTIST, ARCHITECT, AND PHILOSOPHER

## PAUL LAFFOLEY

### OF THE BOSTON VISIONARY CELL

IN THE SPIRIT OF EDGAR ALLAN POE'S PHANTASTIC LECTURE 'THE UNIVERSE' IN NEW YORK CITY ON FEBRUARY 3, 1848. [LATER PUBLISHED AS 'EUREKA']

IN THE ORIGINAL UNITY OF THE FIRST THING LIES THE

SECONDARY CAUSE OF ALL THINGS, WITH THE GERM OF THEIR INEVITABLE ANNIHILATION. — E. A. POE

MR. LAFFOLEY WILL DISCUSS AMONG OTHER TOPICS, AMERICAN CULTURE, UTOPIAN ARCHITECTURE, AND THE NATURE OF THINGS AS THEY RELATE TO

## THE DEATH OF KITSCH

ALSO ON THE EVENING'S PROGRAM:  
 BE PREPARED TO BE MESMERIZED BY THE DAPPIN' BUTOH DANCE TROUPE  
 ENGAGED IN AN AUCTION OF ACTUAL KITSCH OBJECTS D'ART  
 ENCHANTED WITH APPEARANCES BY SURPRISE GUESTS INCLUDING TBA

Raven

PROGRAM BEGINS: 7:30 IN THE EVENING - SHARP!  
 WHEN: SATURDAY SEPTEMBER 19, 1998  
 WHERE: THE PARLOUR ROOM STUDIOS 163 S. JACKSON, SEATTLE

ADVANCED TICKETS AVAILABLE AT ROQ LA RUE GALLERY, 2032 SECOND AVENUE  
 PRICE OF ADMISSION: 5 DOLLARS - GENERAL PUBLIC, 7 DOLLARS - ART CRITICS

CONCEPTUALIZED AND PRODUCED BY MICHAEL MATHIAS. FOR MORE INFORMATION CALL 981.223.2128. POSTER DESIGN BY ART CHANTRY AND PAUL LAFFOLEY

375.





376.

**376.** Self-promotional card. Designer: David Wheeler, Lynnwood, WA.

**377.** Poster for Levi's. Designer: Art Chantry/Art Chantry Design Company, Seattle.

**378.** Teaser poster for GA Design. Designer: Kurt Niedermeier/GA Design, Bellevue, WA.

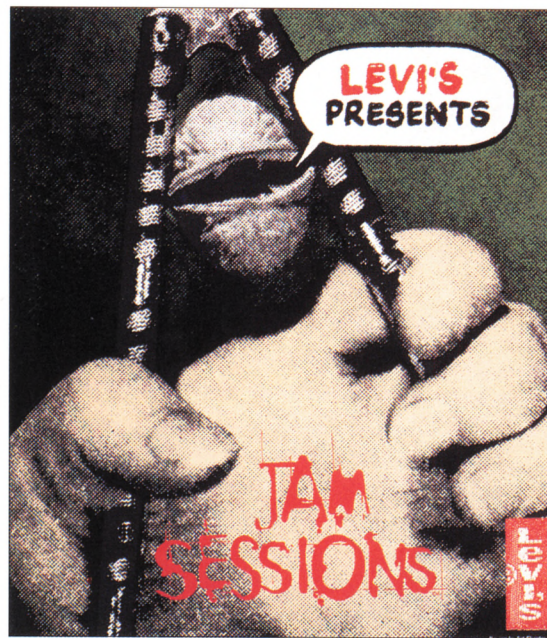
**379.** Marriage monogram for Mark and April Simpson. Design firm: AutHaus, Portland; art director/designer: Clint Gorthy.

**380.** Ad for Montrail. Agency: Creative Partners, Seattle; art director: Chuck Pennington; photographer: Don Mason; writer: Palmer Pettersen.

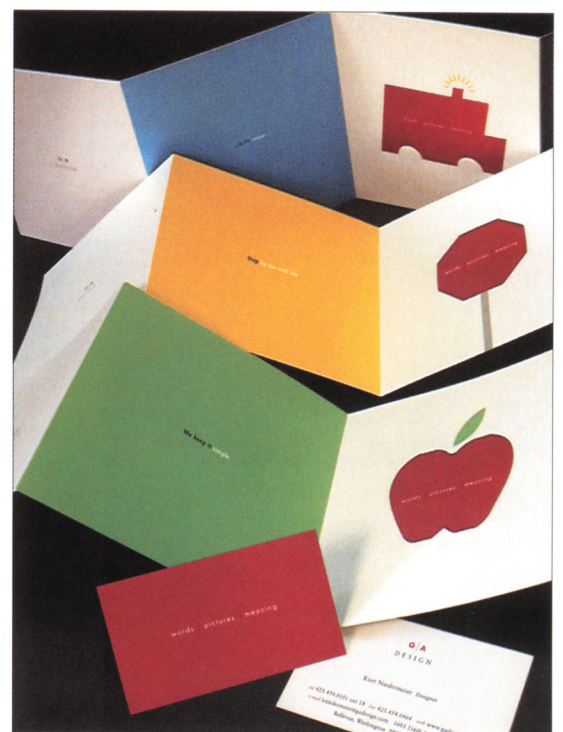
**381.** Ad for Alaska Airlines. Agency: Wongdoody, Seattle; art director: Jason Black; photographer: Randy Allbritton; writer: Dean Saling.

**382.** Self-promotional ad. Design firm: Cyclone, Seattle; designers/illustrators: Traci Daberk, Dennis Clouse.

**383.** Logo for Turnstone Construction. Designer: Philip Shaw, Tip Top Creative, Seattle.



377.



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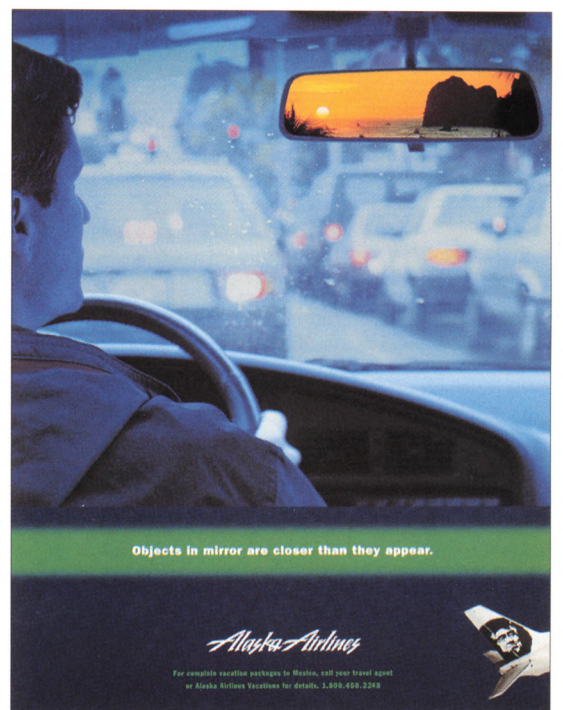


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Serie, boots, 45 the Solitude for women, with IntegriX. Based on 1/2 million female feet. Call 800-647-0224 or visit [www.montrail.com](http://www.montrail.com).

380.



381.



382.



383.



## Utah

In Utah, business is healthy. The debacle over the Winter Olympics has had little impact on Salt Lake City designers because most of the event's graphics work is being done out-of-state. Dong Hoang of Fury in Salt Lake City is prototypic of the multidisciplinary design paradigm here. He had worked for Axiom in SLC, was hired as a senior art director for interactive Web design at an advertising agency, and now has his own start-up with Fury. He reports that clients are both local and national and that he sees a trend toward more traditionally-influenced design. David Meikle of the Division of Continuing Education at the University of Utah in Salt Lake City has found a niche here for design combined with his illustration. David Eliason at Brigham Young University Publications & Graphics in Provo talks about the variety of design now needed to service a wide range of projects including motion graphics as well as Web design. Eliason notes that BYU graduates often follow the allure of working in big markets like New York and San Francisco, but all designers say they can find homegrown talent to recruit.



417.



418.

**415, 416.** Posters for 9th & 9th Street Festival. Design firm: Syzygy Creative, Salt Lake City; designer/illustrator: Lisa Critchfield; client: East Liberty Community Council.

**417.** Logo for R and Y Freelance. Designer/illustrator: Randy Stroman/R and Y Freelance, South Jordan.

**418.** Logo for Neighbors Manufacturing. Design firm: The Weller Institute for the Cure of Design, Oakley; art directors: Don Weller, Chikako Weller; designer/illustrator: Don Weller.

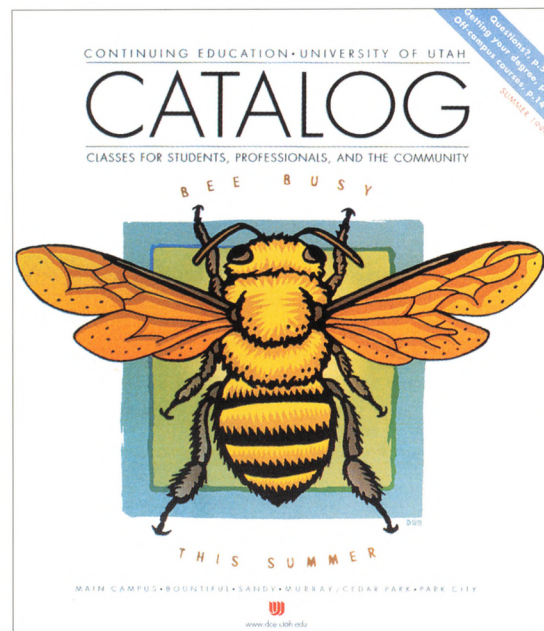
**419, 420.** Covers of course catalogs for the University of Utah's Continuing Education. Design firm: DCE Graphic Design, Salt Lake City; art director: Scott Greer; designers/illustrators (Fig. 418): David Meikle, (Fig. 419): Meridith Ethington.



415.



416.

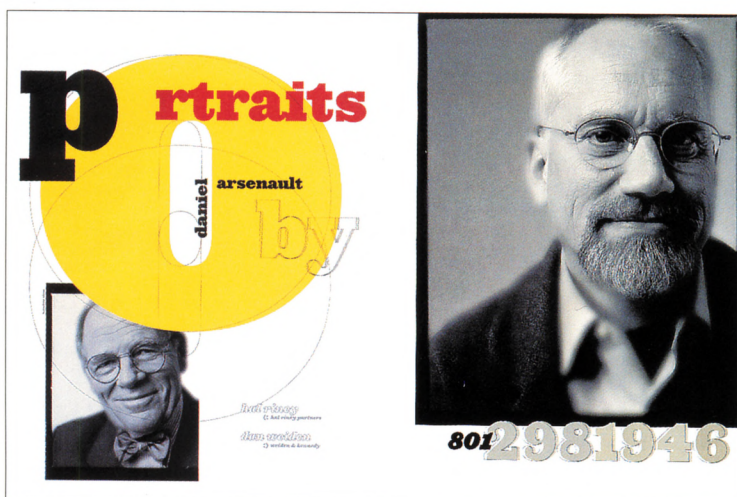


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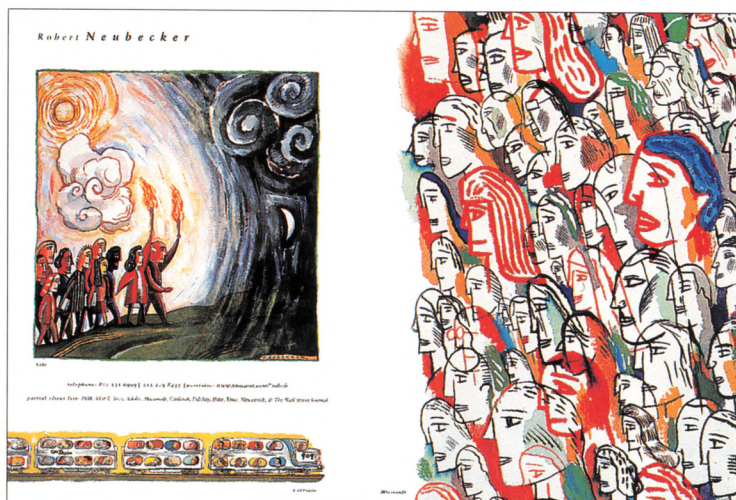
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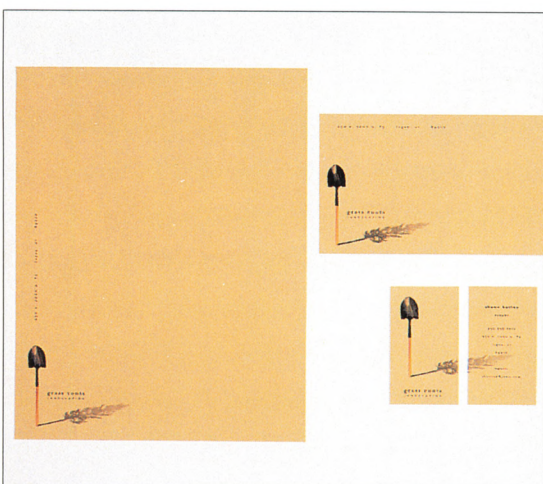
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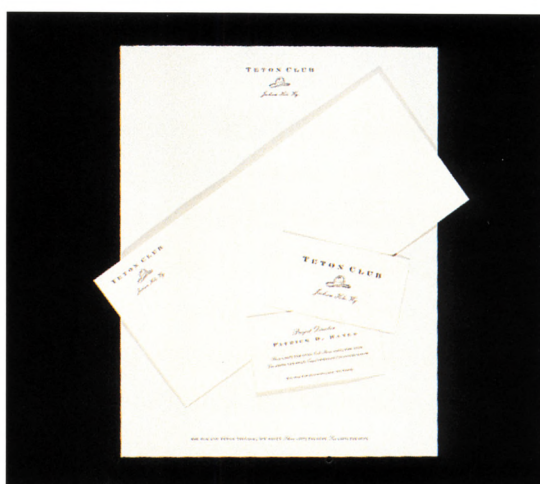
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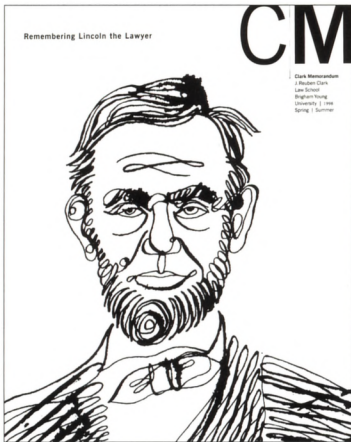
426.

- 421.** Ad for photographer Daniel Arsenault. Agency: Fury, Salt Lake City; designer/illustrator: Dung Hoang; photographer: Daniel Arsenault.
- 422.** Brochure for Jackson Premier Lodging. Agency: FJC and N, Salt Lake City; art director/designer: Christian Hansen; photographer: Tyler Gourley; writer: Reid Thorpe; client: Jackson Hole Ski Corp.
- 423.** Wine gift box for IA Jefferson, a workplace solutions company. Design firm: Hally O'Toole Design, Salt Lake City; art directors: Greg Hally, Shane O'Toole; designer: Connie Christensen.
- 424.** Self-promotional illustration. Illustrator: Robert Neubecker, Salt Lake City; designer: Danell Murdock/Design of Today.
- 425.** Stationery for Grassroots landscapers. Agency: Blain/Olsen/White/Gurr, Salt Lake City; designer: Jay Hill.
- 426.** Stationery for Teton Club. Agency: FJC and N, Salt Lake City; art director/designer: Christian Hansen; illustrator: Scott Rockwood.

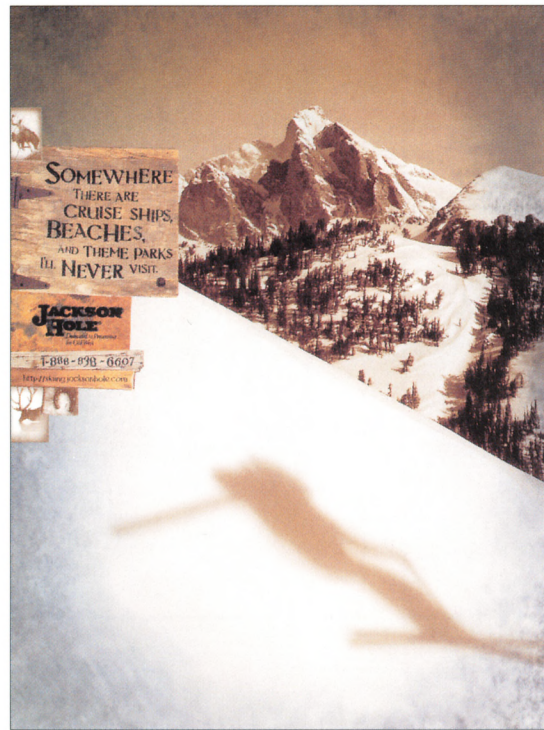




427.



428.



429.



430.

**427.** CD cover for Tantara Records. Agency: Brigham Young University Publications and Graphics, Provo; designer: David Eliason; illustrator: Gary Kelley; photographer: John Snyder.

**428.** Cover for CM (Clark Memorandum), the magazine of the J. Reuben Clark Law School. Design firm: Linda Sullivan Design, Provo; designer: Linda Sullivan; illustrator: Elvis Swift.

**429.** Ad for Jackson Hole Ski Corp. Agency: FJC and N, Salt Lake City; art director/designer: Matt Manfull; photographers: Tyler Gourley, Wade McKoy; writer: Bryant Marcum.

**430.** Cover of Continuum, the magazine of the University of Utah. Design firm: Royter Snow Design, Salt Lake City; designer: Randy Royter; illustrator: Joseph Kovach.

**431.** Self-promotion for Franklin Covey Co. Agency: Franklin Covey Creative Services, Salt Lake City; art director: Drew Pope; designer: Jenny Peterson; illustrator: Jan Bryant Hunt.

**432.** Poster for AIGA/Salt Lake City. Agency: Fury, Salt Lake City; designer/illustrator: Dung Hoang.

**433.** Logo and signage for Campo, wholesalers of handmade Mexican Colonial furnishings. Design firm: BWP Design, Salt Lake City; designer/illustrator: Brett Palmer.

**434.** Logo for Drive Safely Awareness Month. Agency: Richards & Swensen, Salt Lake City; designers: William Swensen, Courtne Jensen; client: Dunn Communications.

**435.** Logo for Talk2.com (Internet voice portal/voice ICP). Agency: Gillett & Co, Salt Lake City; art director: Eric Gillett; designer: Brent Barson.



431.



433.



434.



435.



432.



## Colorado

The economic boom in Colorado continues to draw new clients as well as new talent to the state. According to Mike Ackerman of Thomas & Perkins in Denver, the firm's staff has more than doubled in the last five years. Clients for Thomas & Perkins are not just local but also national. Along with its core of print advertising, this full-service agency now provides Web sites and outdoor campaigns for its clients. At his 601 Design in Denver, Bruce Holdeman has downsized and regrouped to focus on design and illustration for a consistent base of clients. This decision has him doing less Web design since "the Internet changes too quickly." In Boulder, Jing Tsong of Hothouse Design & Advertising reports a good year.



387.



388.

**384-386.** Ad campaign for *The Boulder Planet*, a newspaper. Agency: TDA Advertising & Design, Longmont; art director: Matt Leavitt; writer: Jonathan Schoenberg.

**387.** Logo for architect Brad Adams Walker. Designer: Tasso Stathopoulos/Design and Image, Denver.

**388.** Self-promotion for Design and Image. Designer: Tasso Stathopoulos/Design and Image, Denver.

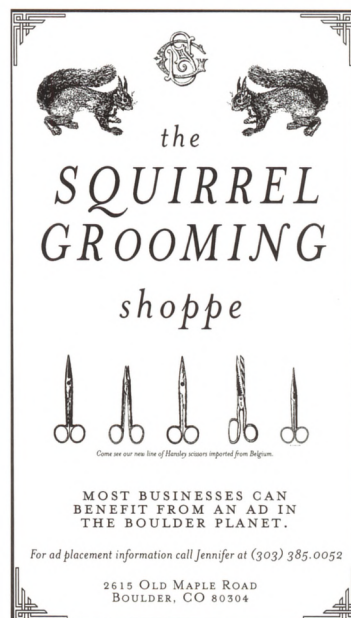
**389.** Cover of *State Legislatures* magazine. Design firm: 601 Design, Denver; designer/illustrator: Bruce Holdeman; client: National Conference of State Legislatures.

**390.** Brochure for Heartbeat Capital Campaign of Human Services. Design firm: Asher Studio, Denver; art director: Connie Asher; designers: Trish Cummings, Connie Asher; photographer: Susan Goddard; writer: Carla Carwhile.

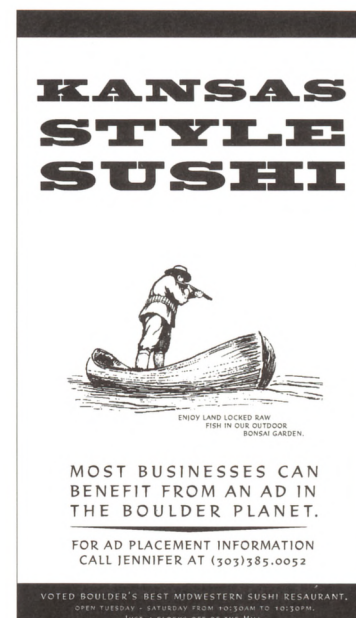
**391.** Ad for Noodles & Company. Agency: Sukle Advertising, Denver; art director: Mike Sukle; writer: Jim Glynn.



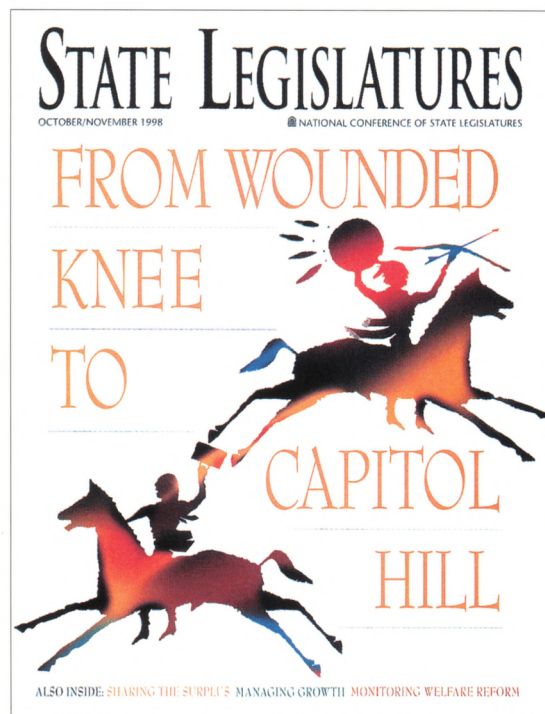
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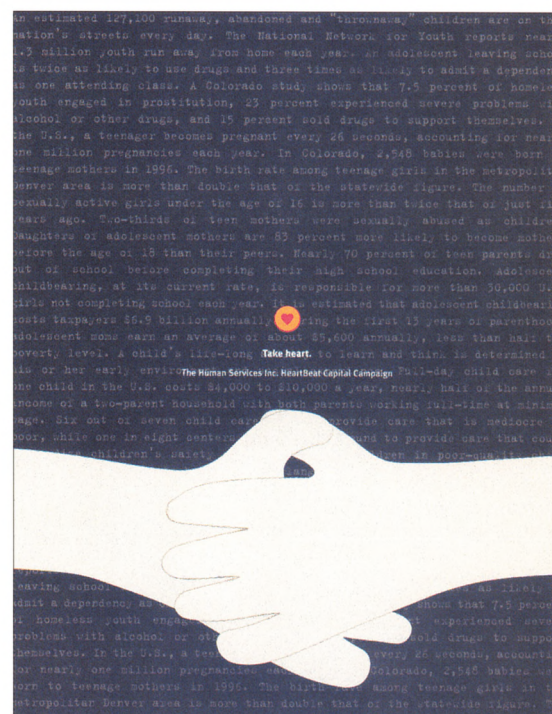
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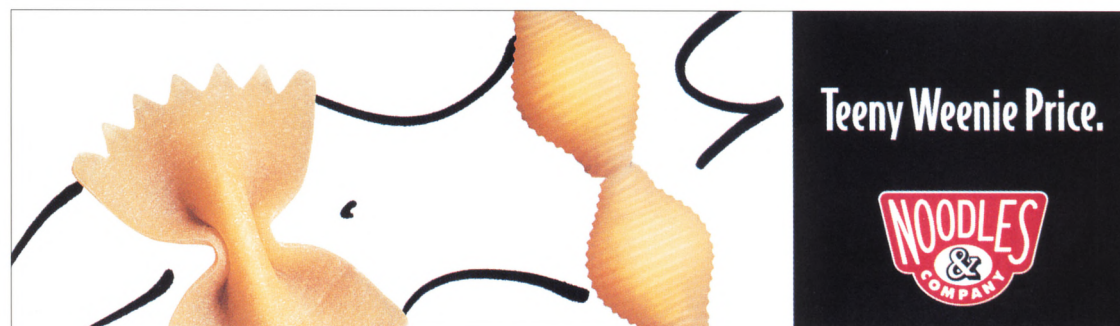
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389.



390.



391.





392.

**392.** Poster for Colorado Children's Chorale Jubilee. Agency: Thomas & Perkins, Denver; art director: David Schiedt; designer/illustrator: Miguel Chacon.

**393.** Ad for *The Scene*, an entertainment supplement to *The Denver Post*.

Agency: McClain Finlan Advertising, Denver; art directors: Dan Buchmeier, Norm Shearer; writer: Norm Shearer.

**394.** Ad for the Second Annual McQuick, the world's shortest St. Patrick's Day Parade.

Agency: McClain Finlan Advertising, Denver; art director: Branelt Wilkins; photographer: Todd Droy; writer: Tom Leydon.

**395.** Symbol for Rocky Mountain Masonry Institute. Designer: Laura Barroso/Barroso Design, Evergreen.

**396.** Spot illustration about breast health for *Weird Sister* magazine. Design firm: Lotus Design, Wellington; illustrator: Deanna L. Estes.

**397.** Poster for the Colorado Symphony. Agency: Sukle Advertising, Denver; art director: Mike Sukle; illustrator: Matthew McFarren; writer: Jim Glynn.

**398.** Poster for U.S. West Communications. Agency: The Integer Group, Lakewood; art director: Anne Shaw; illustrator: Joel Nakamura; writer: Dani Weily.



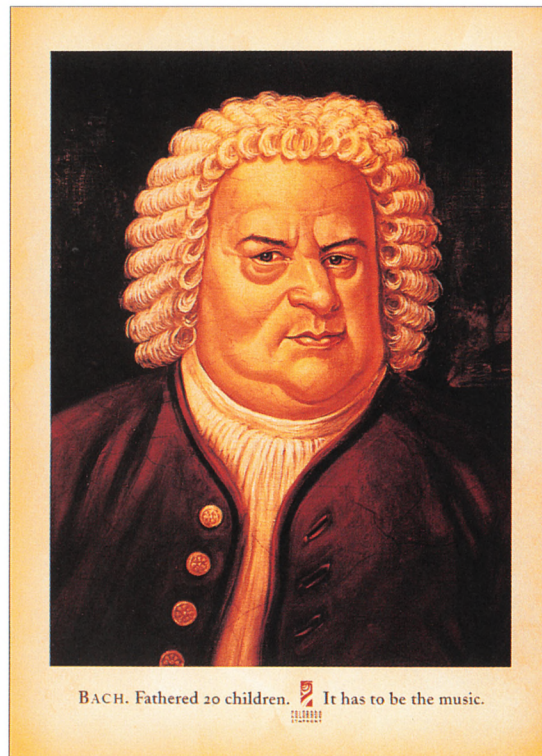
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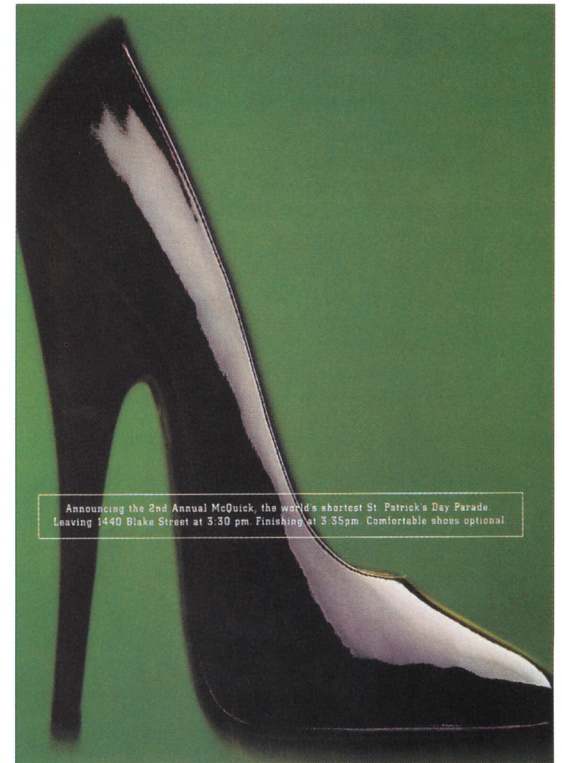
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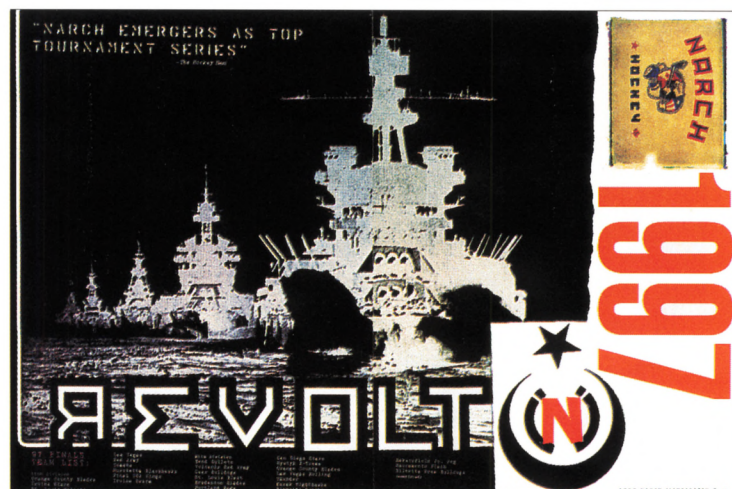


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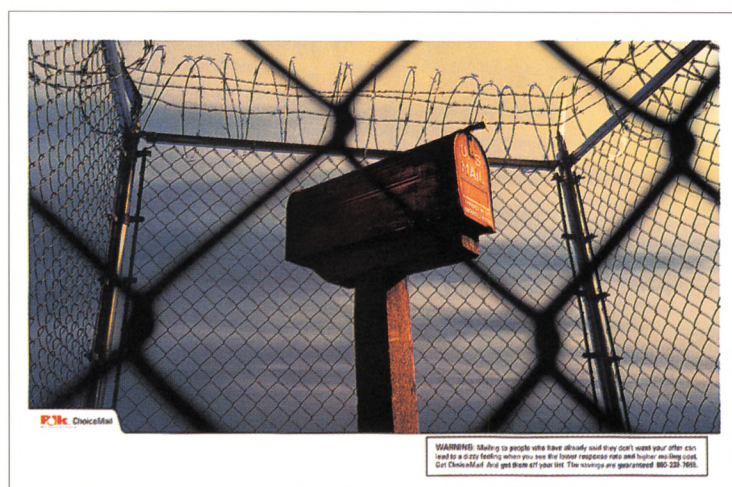
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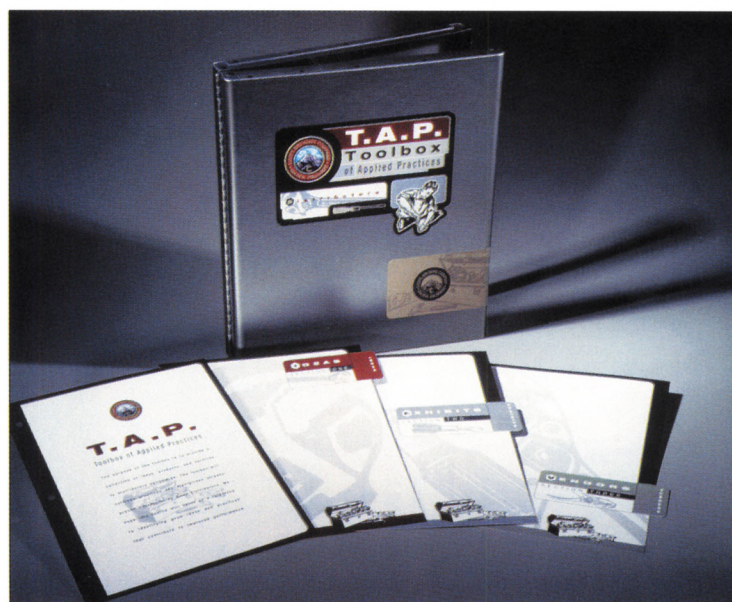
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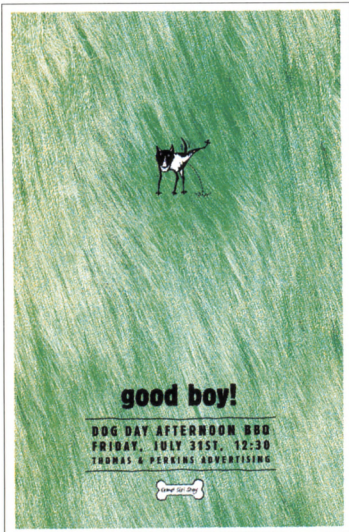


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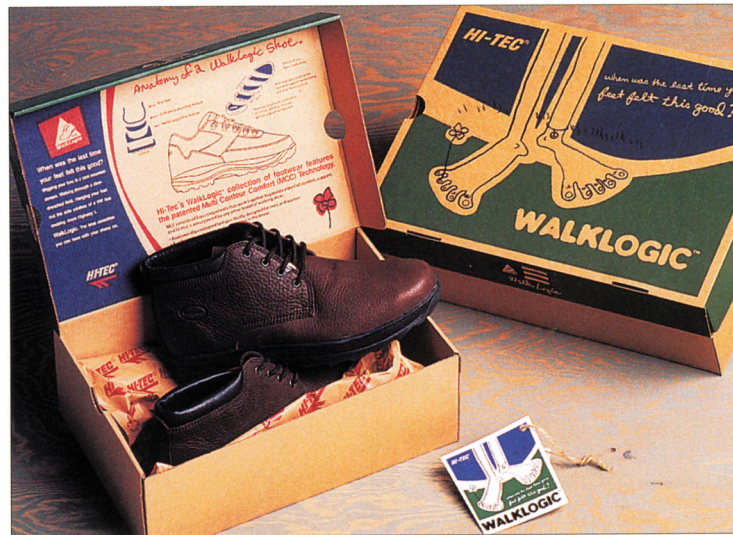


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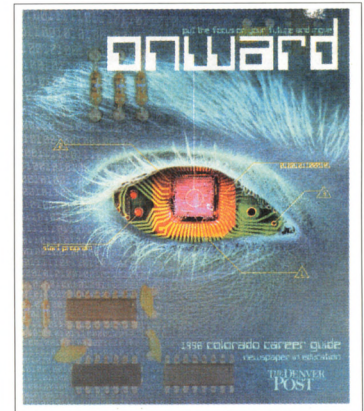




405.



406.



407.

**399, 400.** Center spread from NARCH (North American Roller Hockey Championships) 1998 tournament program magazine (Fig. 399) and fifth anniversary tournament program magazine (Fig. 400). Design firm: T-Bone Graphics, Boulder; designer/illustrator: Theron Moore.

**401.** Ad for Neptune Mountaineering. Agency: TDA Advertising & Design, Longmont; art directors: Dan Richardson, Matt Leavitt; photographer: Pat Minnier; writer: Eric Liebhauser.

**402.** Ad for Polk ChoiceMail. Agency: Sukle Advertising, Denver; art director: Mike Sukle; photographer: Todd Droy.

**403.** Promotion book for Florsheim golf shoes. Design firm: The Jensen Group, Fort Collins; art director: Paul Jensen; designer: Matt Keever; photographer: Tim Ohara.

**404.** "Toolbox of Applied Practices," a binder for Coors distributors. Agency: The Integer Group, Lakewood; designer: Phil Montano; photographer: Larry George; client: Coors Brewing Co.

**405.** Ad for Dog Day Afternoon. Agency: Thomas & Perkins, Denver; art directors/writers: Mike Ackerman, Toby Balai.

**406.** Shoebox design for Walklogic. Design firm: Hothouse Design & Advertising, Boulder; designer/illustrator: Michael Austin.



408.



409.



410.



411.



412.



413.



414.

**407.** Cover of *Onward*, a student career guide supplement to *The Denver Post*. Art director: Mark Holly/The Denver Post Design Group; designer: Scot Odendahl.

**408.** Promotional brochure for Anne Murray Randolph, a marketing consultant. Design firm: Graphein Design, Denver; designer: Mark Hanger; illustrator: Craig Frazier.

**409.** Spread from *What Do You Do When Something Wants To Eat You?*, a children's book by Steve Jenkins. Design firm: Jenkins & Page, Boulder; art director: Bob Kostorkus; designer/illustrator: Steve Jenkins; client: Houghton Mifflin/Scholastic.

**410.** Symbol for Buffalo Express, a fast-food restaurant. Designer/illustrator: Karl Hirschmann/Hirschmann Design, Boulder.

**411.** Symbol for Canine Comfort, a dog massage and acupressure service. Designer/illustrator: Laureen Axtell/Axtell Design, Westminster.

**412.** Symbol for Colorado Ocean Journey. Design firm: Rassman Design, Denver; art directors: John Rassman, Amy Rassman; designers: Lyn D'Amato, Vicki Freeman, Gwyn Browning.

**413.** Symbol for The Rhoades Company, a software company. Designer: Dennis Rhoades/The Graphic Works, Evergreen.

**414.** Icon for Global Announcement. Design Firm: Hirschmann Design, Boulder; art director: Brendan Hemp; designer/illustrator: Karl Hirschmann; client: Leopard Communications.



Hawaii is still reeling from the downturn in the Asian economy, since tourism is still the mainstay of business here and Japanese tourist numbers are dramatically down. Mike Wagner of Milici Valenti NG Pack Advertising in Honolulu states that the challenge in Hawaii is to create a more "business friendly" environment and to encourage the local talent not to leave the state, while also recruiting new talent to Hawaii. In Montana, business is good, but according to Ann Garner of the Montana State University in Bozeman, opportunities and salaries for designers are not comparable to those in other states. Karen Daugherty in Anchorage, Alaska, maintains that "people want good design here, and you can do anything."

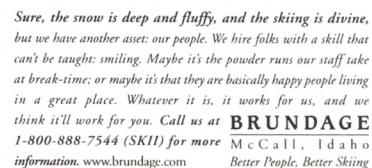


**442.** Ad for Heart Imaging. Agency: Quillin & Co. Advertising, Las Vegas, NV; art director: Glenn Larsen; writers: Glenn Larsen, Eric Whitaker.



A diagram of a stylized boat. It has a central circle and two side flaps. Arrows and numbers indicate movement: arrow 1 points up from the left flap, and arrow 2 points down from the right flap.

Figure 1d. Teaching the Snowplow: 1. left 2. right 3. left 4. smile 5. repeat



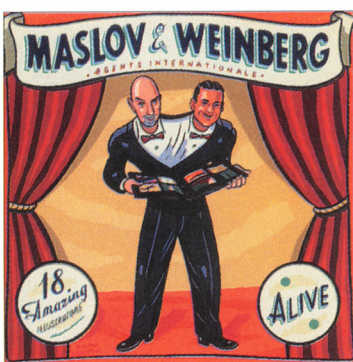
441.







443.



444.

**443.** Stamp for the U.S. Postal Service. Design firm: Clarence Lee Design, Honolulu, HI; art directors: Clarence Lee, T. McCaffrey; designer: Clarence Lee; illustrator: Lau Bun.

**444.** Promotion for Maslov & Weinberg Agents Internationales. Agency: Atomic Alley, Haiku, HI; art director: Maslov Weinberg; designers: Larry Weinberg, Norman Maslov; illustrator: Mark Matcho.

**445, 446.** Ad campaign for Aloha Airlines. Agency: Milici Valenti Ng Pack Advertising, Honolulu, HI; art director: Mike Wagner; photographers (Fig. 445): Ann Cecil, (Fig. 446): Douglas Peebles; writer: Kim Porter.

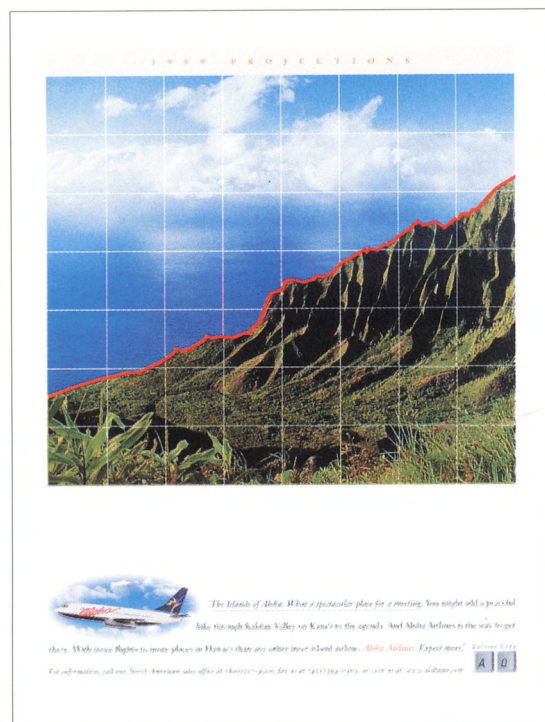
**447.** Ad for Vision Graphics. Agency: Wind River Visual Communication, Laramie, WY; designer: David Coleman.

**448.** Shaving set for Baudelaire. Design firm: Pollard Design, Livingston, MT; designers: Adrienne Pollard, Jeff Pollard; illustrator: Jeff Pollard.

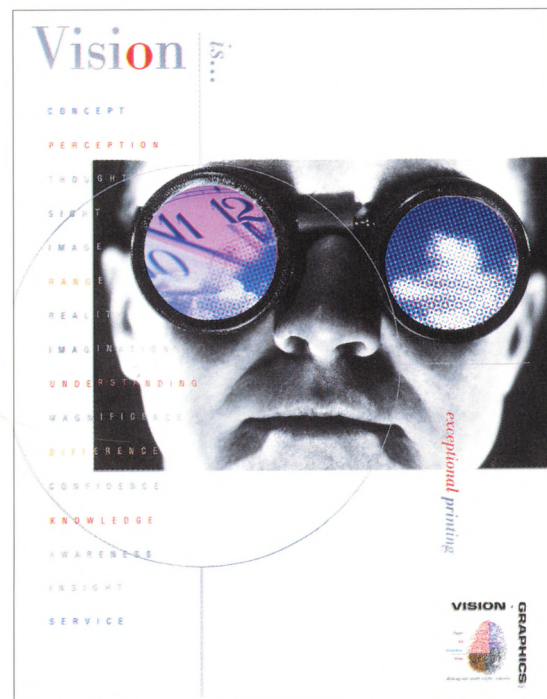
**449.** Logo for Soiree Wedding & Event Planning. Design firm: Occupancy 66 Visual Communications, Boise, ID; art director: Melissa Osgood; designer/illustrator: Mike Landa.



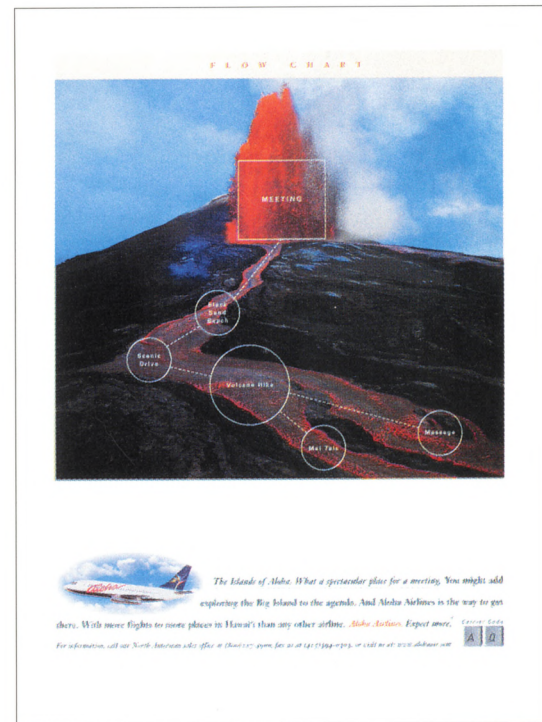
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445.



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446.



448.







# The Southwest

Over the past couple of years, Southwest designers have marveled at the strength and speed of expansion of the economy, on both the local and national levels. This year, strength and speed are status quo, and designers seem less interested in pondering why and more concerned with how to continue growing, please clients, and stay competitive in the ultra-digital future.

"The ad business is like a big fraternity party," says Jim Sykora, principal and creative director at Coffee/Black in Dallas. "Everyone's making a ton of money. So what's keeping us from growing as big as we want? Finding enough good people to do the work to the level we expect." Over the past year, full-service ad agency GSD&M of Austin has hired nearly 100 members to a staff now numbering around 550, "and we're adding more every day," reports communications director Eric Webber. GSD&M will soon open a 56,000-square-foot addition to its home, "Idea City," where it will handle such clients as DreamWorks SKG. Even small companies, such as Graphic Content in Dallas, are looking to expand. "Right now, we're investing in hard resources—new office space, better computers, printers, that sort of thing," says Art Garcia. "If our growth rate continues, I think we'll be adding personnel in the next couple of years."

With growth has come an increase in spinoff shops, in Dallas in particular. Howard Weliver, formerly of Sibley/Peteet's Dallas office and now on his own, comments, "It seems that there is a bigger movement toward freelance or one-man design shops today than ever before. For me, it was the combination of a humorous illustration style and a strong design concept that I can better deliver on my own than in a design studio." Mark K. Platt, who opened Kendall Creative Shop in Dallas about a year ago, says, "I offered somebody a job today, so I could be a two-person shop tomorrow." Platt, however, plans to stay small. "I don't ever want to be in a situation where I have to let people go." Ruth and Russ Wall of Squeeze Inc., a "happily married partnership" in business for three years in Phoenix, declare that they have no plans on adding staff. "We offer a partnership with our clients. They hire us and get us," says Ruth Wall.

Like the super-hot economy, which felt new and a little intimidating just a few years ago, the Internet and e-commerce are already taken for granted. Not so long ago, Southwestern creatives were grateful for the advent of inexpensive overnight shipping and the fax machine, which enabled them to serve national clients, and it seems like only a year or two ago they were only beginning to consider the possibilities of Web design. Now they're likely to be working on second- and even third-generation sites for clients. Steven Walker, of Oklahoma City's Walker Creative, says, "We are redesigning Web sites that were originally done by non-designers, a common occurrence, I'm sure. That is, they were created without any consideration

for design, function, and usability, and now we are hired to fix them." Garcia, who has done this sort of work at Graphic Content in Dallas, says, "I like to remind our clients that their e-commerce site is, in a very real sense, a point-of-purchase display. Something that has to capture and hold the attention of their buyers at the moment of decision."

As the Internet evolves, the only designers who may be able to avoid working directly on it will be those who provide material to others for eventual digitizing. "E-commerce is where the world is heading," claims Steve Ditko of CFD Design in Phoenix. "Anyone who doesn't get on the train isn't going anywhere." Many large firms are creating units devoted specifically to Web work. Glenn Dady, creative group head at The Richards Group in Dallas, explains that the company is divided into nine sections, including RBMM, its design arm, and Click Here, an Internet branch. (The Richards Group handles advertising.) "Our Internet business, which was already substantial, has tripled in size from a year ago," says Dady. In fact, Web work has been so lucrative, especially in Austin, that some shops have had to turn down business. Bryan McGarrah of ad firm McGarrah/Jessee has observed a huge number of "dot-com accounts springing up. We get at least two calls a week and have had to pass up on a lot of potential income for fear of becoming 'the dot-com agency.'"

The Internet has also had a tremendous impact on how designers and clients communicate, even about non-Web work. Phil Chrzanowski, who has worked alone for the past 13 years but has recently been busy enough to seek freelance assistance, says, "In the past year, most clients have reviewed their layouts electronically, via e-mail. This speeds things up and in most cases gives them a more accurate representation of the printed piece than a color laser would." Chrzanowski also credits the Internet for making his research and competitive analysis process much easier. "Much of what we need to know about clients and their competitors is available on their Web sites." Carol Haralson, a book designer and editor working on her own in Sedona, Arizona, not only uses her computer to do editing and design work simultaneously, which "shortens that bright little bridge between left and right brain," but also oversees manufacturing on-line, "since seamlessness seems to enhance economy." Squeeze Inc. services 90 percent of its clients over the Internet and has even used a PDF file to get a complex structural elevation for an exhibition design approved by an engineer. "PDF files are incredible," says Russ Wall, "and most of our clients now have the reader."

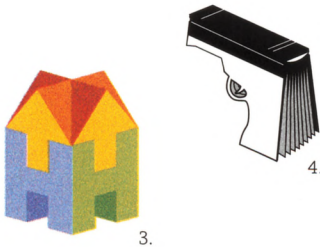
Has the ubiquity of technology had any effect on the esthetic

*Continued on page 350*



## Dallas

"Our business has continued to grow, as has the Dallas economy," reports Art Garcia of Graphic Content. "Despite predictions of a local slowdown, we're still seeing lots of work from real estate clients. High-tech is big, and we're doing a lot of packaging and promotions for food clients and restaurants." Says Jim Sykora of Coffee/Black Advertising, "About 75 percent of our new business growth has been from existing clients who have increased their billings with us. This is a wonderful kind of growth, because it's immediate and requires little investment. The only drawback is that we become inundated with work from a few sources and cannot diversify, but too much business is always better than the alternative, right?" Sykora points to telecommunications as the newest motor in the Dallas economy, as does Howard Weliver, who left Sibley/Peteet to pursue his own "illustrative design" business. "Although I do a lot of work for your average big corporation, I love doing stuff for kids, and I'd like to get into toy development," he says.



3.

**1.** Ad for The Home Depot. Agency: The Richards Group; art directors: Mike Gustafson, Lee Coleman; photographer: Chris Grajczyk; writer: Mike Fisher; creative director: Gary Gibson.

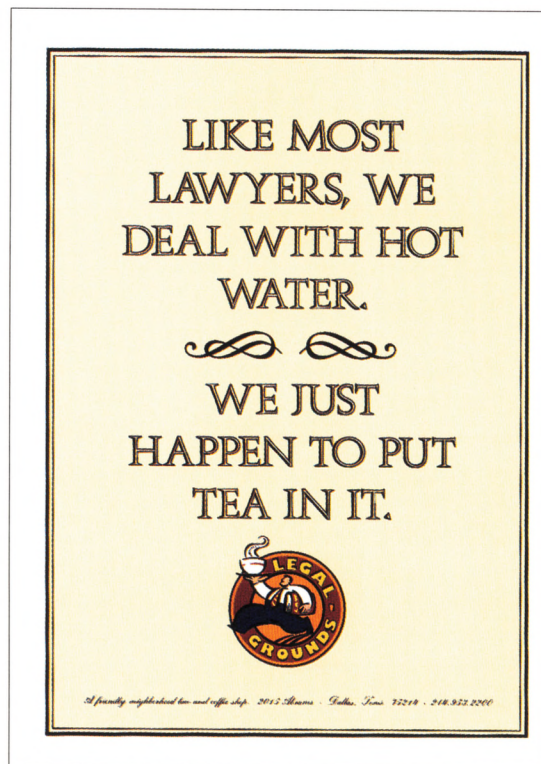
**2.** Poster for Mount Hood Snowboard Camp. Agency: Levenson & Hill; art director: Braden Bickle; photographer: Darnell McCown.

**3.** Home hunters identity for Classified Ventures. Design firm: Swieter Design; art director: Mark Ford; designer: Carlos Perez.

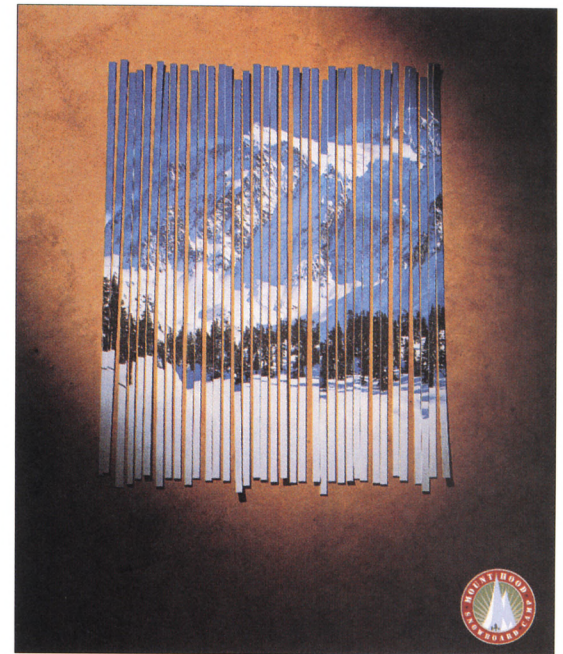
**4.** Logo for a program designed to educate at-risk English-as-second-language students. Designer: Jonathan Ingram/i.design; client: English Wit.



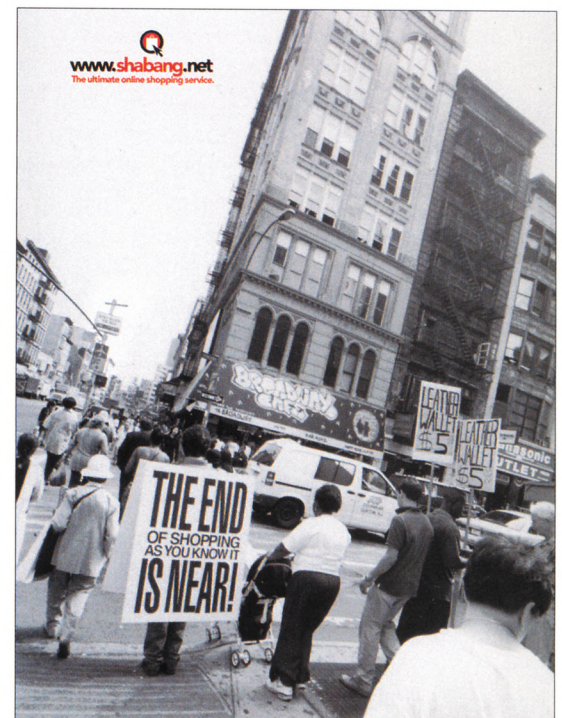
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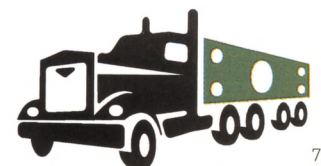
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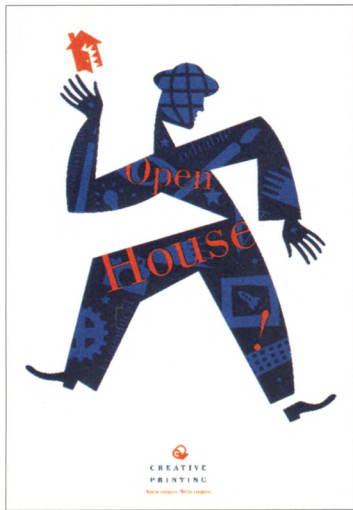


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5. Ad for Legal Grounds Coffee. Agency: Targetbase; art director: Candy Crosby; copywriter: Wendy Cook.

6. Ad for Shabang! Internet Shopping Community. Agency: Hader Sullivan & Law; art director: Richard LeBlanc; photo: Stewart Charles Cohen Photography; writer: Charles Ray Stephenson; creative director: Tom Marcantel.

7. Symbol for Truck Bucks, The Associates Transportation Finance Group. Designer/illustrator: Chuck Johnson/Brainstorm, Inc.

8. 1998 annual report for Paymentech. Design firm: Sullivan Perkins; designer: Brett Baridon; writer: Elizabeth Gluckman.

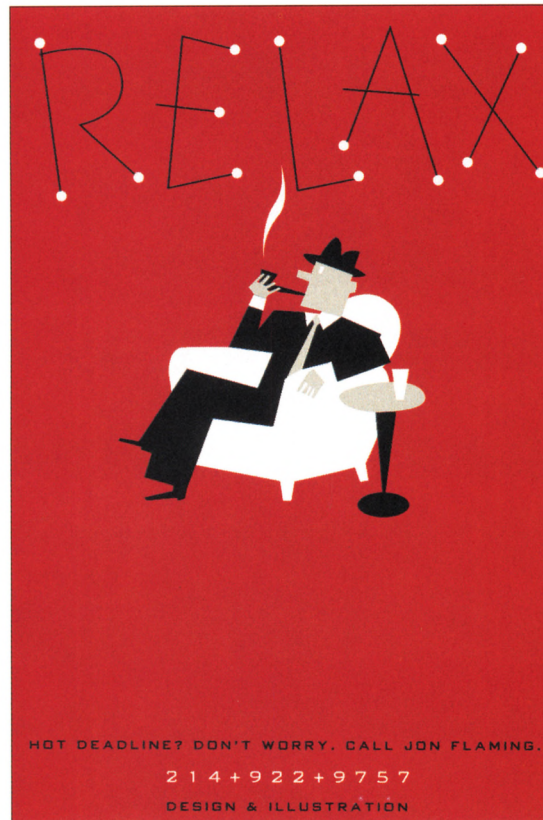
9. Invitation to open house for Creative Printing. Designer/illustrator: Jon Flaming/Jon Flaming Design.

10. Self-promotion piece for designer/illustrator Jon Flaming.

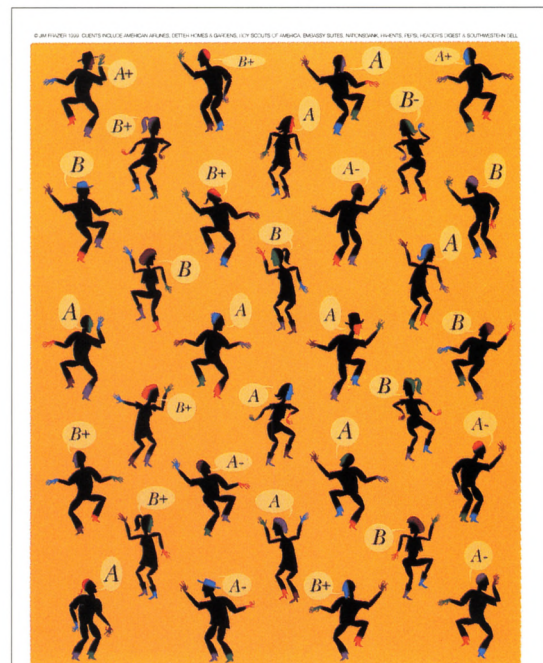
11. November 1988 issue of *Rough*, publication of Dallas Society of Visual Communications. Art direction/design: Chuck Johnson, Tom Kirsch, Adam Hallmark, Ryan Martin; photographer (cover): Doug Davis.

12. "Student Dancers," self-promotion piece for illustrator Jim Frazier.

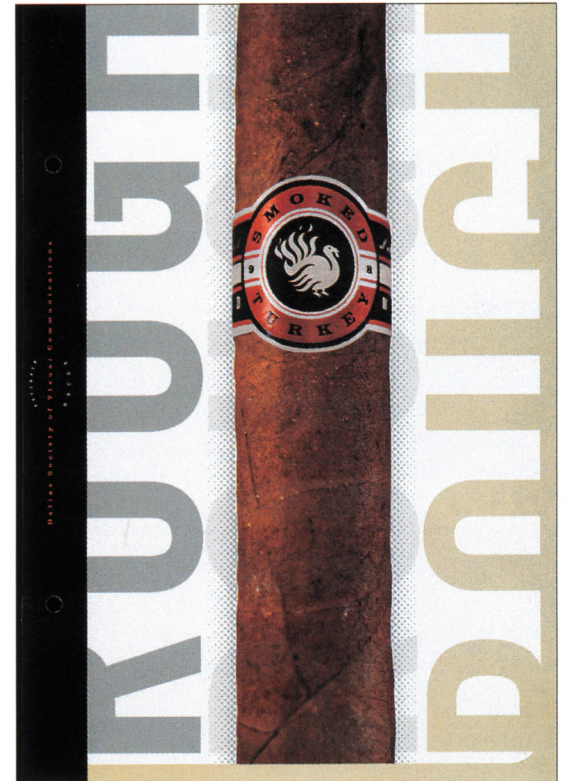
13. Sharyland Plantation ad for Hunt Valley development. Agency: Boyer Group; designer: Brian Niemann.



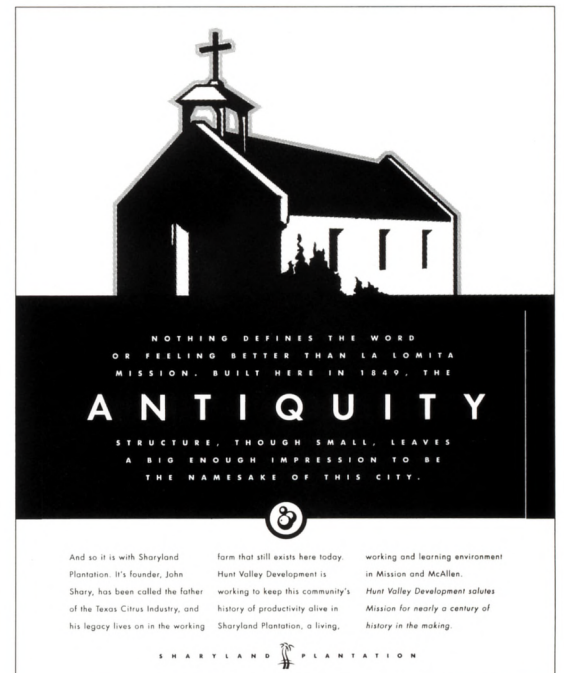
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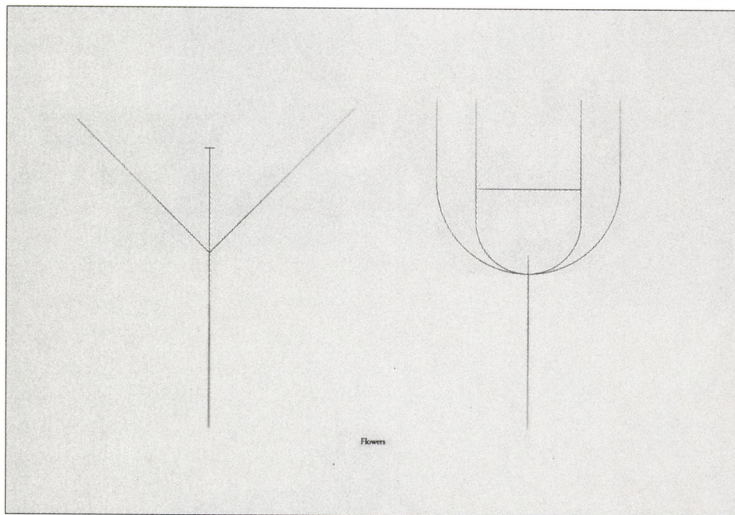




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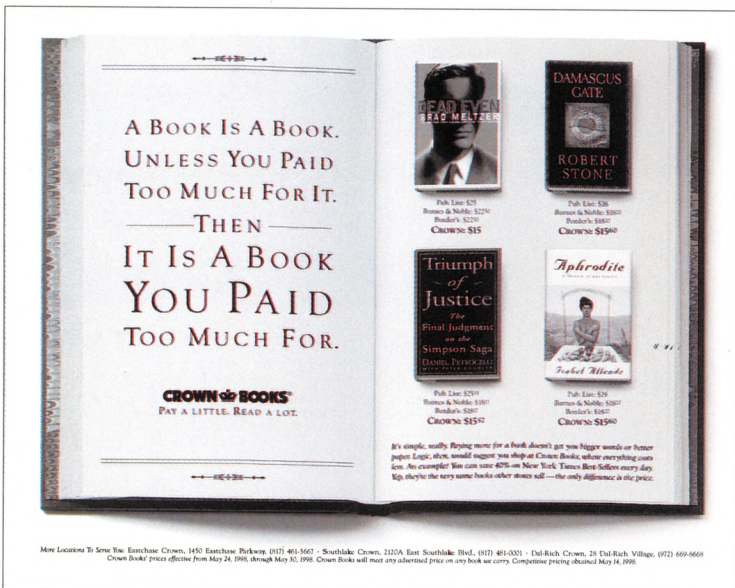
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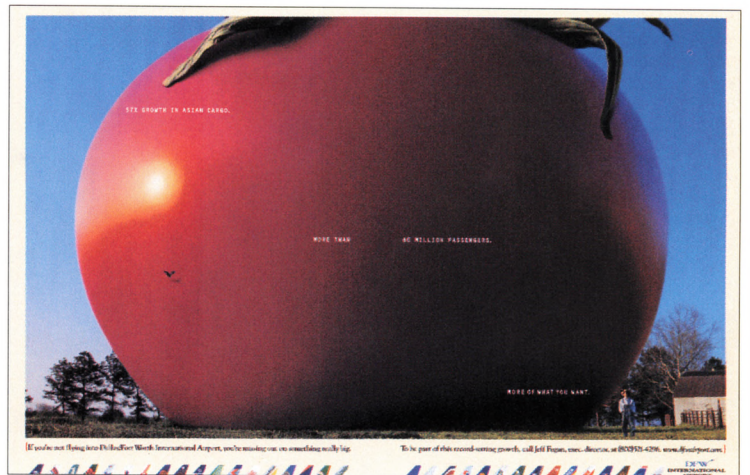
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**14, 15.** Billboard ads for Chick-fil-A. Agency: The Richards Group; art directors: Dean Zostak (Fig. 14), Kyle Friedel (Fig. 15); writers: Dean Zostak (Fig. 14), Cynthia Duxbury (Fig. 15); creative director: Doug Rucker.

**16.** Limited-edition valentine and art print/poster. Designer/illustrator/client: Jim Jacobs/RBMM.

**17.** Interface Teknologies brochure. Design firm: Dennard, Lacey & Wood; art director: Bob Dennard; designer/illustrator: Chris Wood.

**18.** Ad for Crown Books. Agency: The Richards Group; art director: Dennis Walker; writer: Tim L. Wood; creative director: Doug Rucker.

**19.** Ad for Dallas/Fort Worth International Airport. Agency: The Richards Group; art director: Jeff Hopfer; photographer: Joe Baraban; illustrator: Mark Bassell; writer: Ron Henderson.

**20.** Howlin' Good Biscuits packaging. Designer: Mark K. Platt/Kendall Creative Shop; client: Big Bark Bakery.

**21.** Self-promotional six-pack party invitation. Design firm: Squires & Co.; designer: Christie Grotheim; illustrators: Christie Grotheim, Paul Black, Brandon Murphy, Veronica Vaughn.

**22, 23.** Golden Tequila Salsa (Fig. 22) and Salsa Borracho (Fig. 23) packaging. Designer/illustrator: Horacio Cobos/RBMM; client: El Paso Chile Co.

**24.** Label and promotional symbol for Running Goddess dresses. Designer: Jim Jacobs/RBMM.

**25.** Logo for Bayside Buffet, a waterside restaurant located in a high-end hotel and casino. Design firm: LoBue/Creative; designer/illustrator: Gary LoBue Jr.; project coordinators: Ashley Barron, Lori B. Wilson; client: Davis Carter Design.

**26.** Symbol for Cat Jugglers, an entertainment troupe. Designer/illustrator: Tom Nynas/RBMM.

**27.** North Texas Irish Festival T-shirt. Designer/illustrator: Kevin Bailey/Sullivan Perkins.

**28.** Promotional T-shirt for Mrs. Baird's Bread. Designer/illustrator: Howard Weliver.



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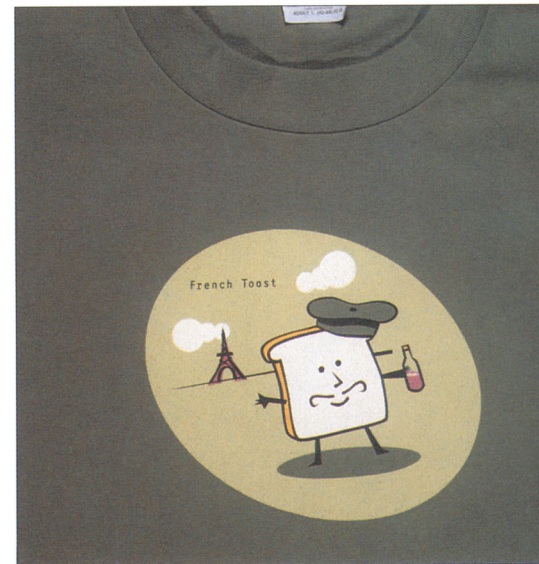
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**29.** Illustration for use on the cover of a book advising schoolchildren of the importance of protecting personal information. Design firm: RBMM; art director: Arlene Tanz; illustrator: Jim Jacobs; client: Information and Privacy Commission of Ontario.

**30.** Poster for the Dallas Video Festival. Designer/illustrator: Jim Jacobs/RBMM.

**31.** Booklet, "Get the Value of An SMU Education," for Southern Methodist University Office of Enrollment Services. Art director: Vicki Olvera/SMU Marketing & Design; designer: Art Garcia; creative director: Sherry Myres; editor: Melinda Matthews.

**32.** Symbol for Video House/Dead Air Productions. Designer/illustrator: Tanya Freach/RBMM.

**33.** Logo for Austin Gym. Designer: Shayne Washburn/RBMM.

**34.** Poster for Elisabeth Andersen. Designer/illustrator: Jon Flaming.

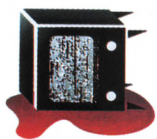
**35.** Self-promotion poster for Swieter Design U.S. Designer: John Swieter; illustrator: Craig Frazier.

**36.** Holiday shopping invitation for NUVO. Design firm: Brainstorm, Inc.; art director: Chuck Johnson; designer/illustrator: Adam Hallmark.

**37.** Self-promotion for designer/illustrator Jon Flaming.

**38.** Stationery for D2 Studios (photographer Doug Davis). Design firm: Brainstorm, Inc.; art directors: Chuck Johnson, Tom Kirsch; designer/illustrator: Tom Kirsch.

**39.** Holiday T-shirt for RBMM. Designer/illustrator: Wayne Johnson/RBMM.



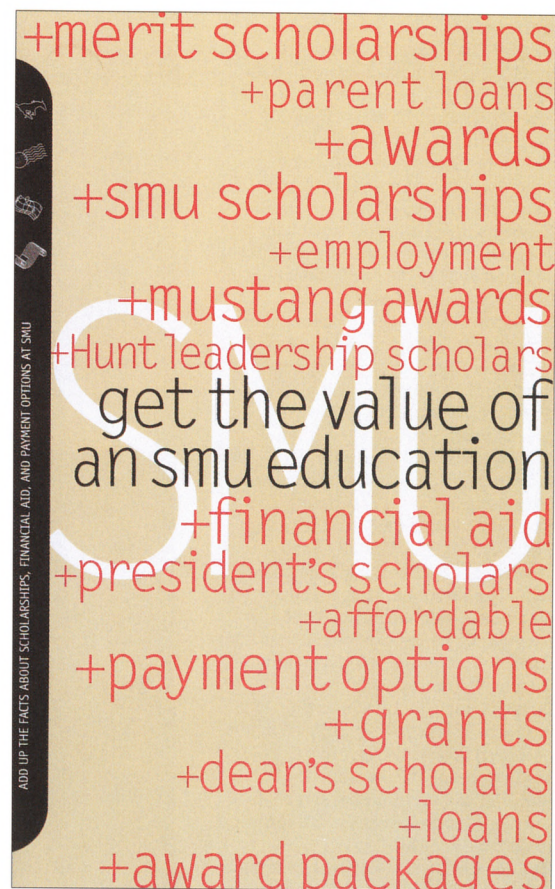
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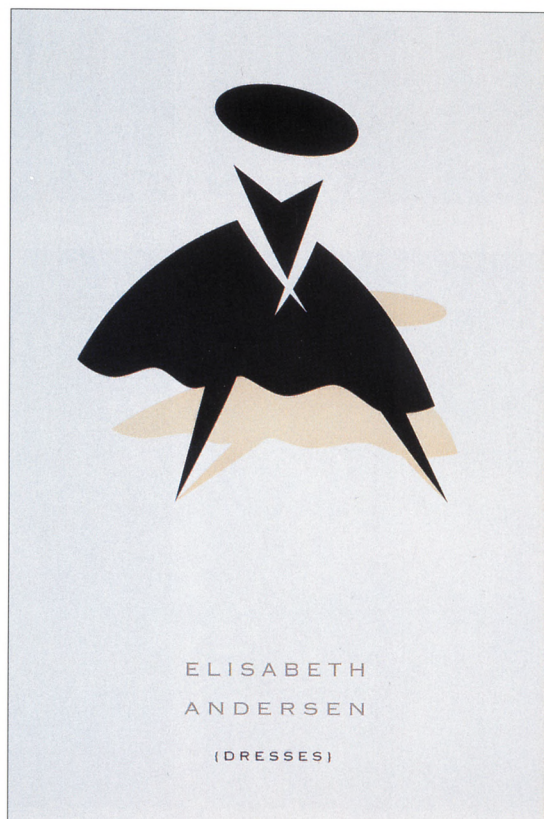
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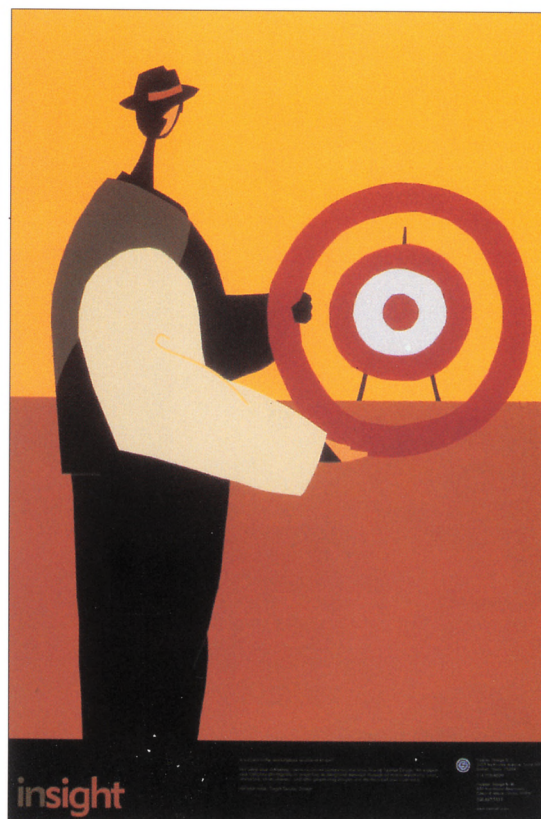
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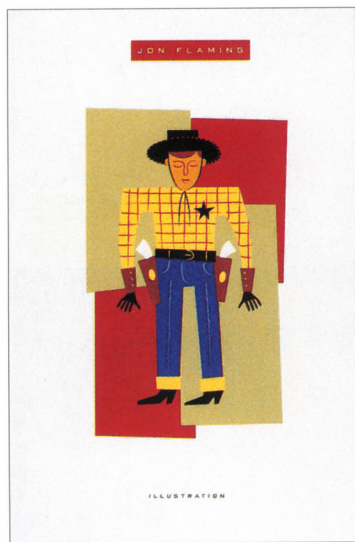


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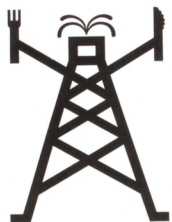
39.

**40.** Picnic symbol for Danbury Resources, Inc. Designer: Cesar Sanchez/Eisenberg And Associates; creative director: Saul Torres.

**41.** Symbol for Leadership Training Network, a nonprofit network for creating church leadership programs. Design firm: Coffee/Black Advertising; designer/illustrator: Troy Scillian.

**42, 43.** T-shirts for the Dallas Opera. Design firm: Maximum Design, Irving; art director: Michael Landon; designer/illustrator: Tom Belk.

**44.** Holiday card for The Rouse Co. Designer/illustrator: Brandon Kirk/Sullivan Perkins; writer: Elizabeth Gluckman.



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**45.** Growth fund ad for Invesco. Agency: The Richards Group; art director: Kristie Guilmette; illustrator: Craig Frazier; writer: Cally Shea.

**46.** Sport wagon teaser poster for BMW. Agency: Publicis-Dallas; art director: Pete Voehringer; photographer: Tómas Pantin; writer: Steve Grimes.

**47.** February 1998 issue of *Rough*, publication of Dallas Society of Visual Communications. Design firm: Gibbs Baronet; art directors: Willie Baronet, Steve Gibbs; designers: Meta Newhouse, Jonathan Ingram, Bronson Ma, Sarah Moriarty, Willie Baronet.

**48.** *Nuevo Tex-Mex* cookbook. Design firm: Sibley Peteet Design; art directors: Don Sibley, David Beck; designer: David Beck; illustrators: David Beck, Joy Price, Tom Kirsch; photographer: Manny Rodriguez; publisher: Chronicle Books.

**49.** Promotional calendar for Fox River Paper Co. Designer: Kenny Garrison/RBMM.

**50.** Christmas booklet for The Richards Group featuring children's holiday perceptions. Design firm: RBMM; designer: Dennis Walker; illustrator: Jim Jacobs.

**51.** Ad announcing luxury condos being built near the Dallas Museum and Meyerson Symphony Hall. Agency: Gibbs Baronet; art directors: Meta Newhouse, Willie Baronet; designer: Sarah Moriarty; client: Oglesby-Greene.

**52.** Stationery for Sudbury Devils hockey team. Designer/illustrator: Tom Nynas/RBMM; client: Fox River Paper Co.

**53.** Christmas party invitation for Coffee/Black Advertising. Art directors: Aaron L. Opsal, Troy Scillian; photographer: Rusty Hill; writers: Jim Sykora, Chris Shafer.

**54.** Packaging for Samsung. Designer: Tanya Freach/RBMM.

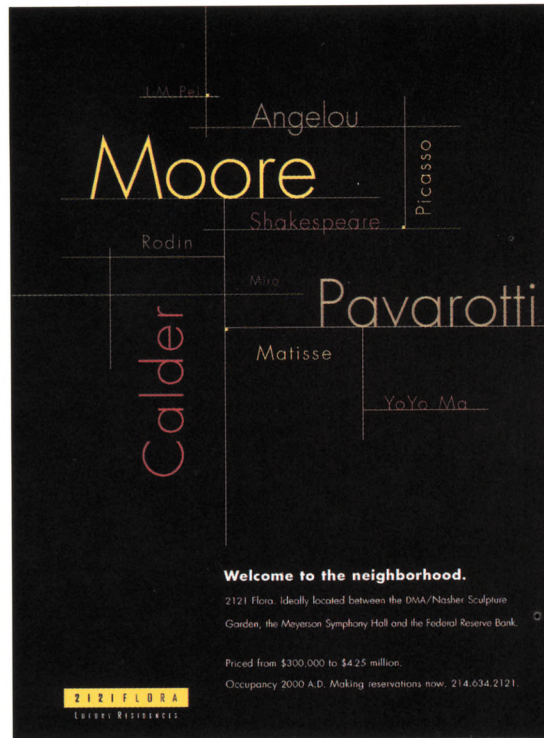
**55.** Symbol for Walking Man Films, a company owned by Blockbuster Video. Designer: Larry White/Eisenberg And Associates; creative director: Saul Torres.

**56.** Logo for Rangoon News Bureau. Design firm: LoBue/Creative; designer/illustrator: Gary LoBue Jr.; project coordinators: Tabitha Bogard, Lori B. Wilson; client: David Carter Design.

**57.** Ad for The Catfish Institute. Agency: The Richards Group; art director: Shane Altman; illustrator: Steve Pietzsch; photographer: Tom Ryan; writer: Stuart Hill.

**58.** Logo for film production company Public Executions. Designer/illustrator: Tom Nynas/RBMM.

**59.** Logo for AquaStar pools and spas. Designer: Paul Black/Squires & Co.



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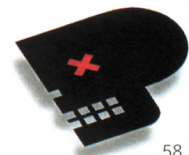
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Rangoon News Bureau

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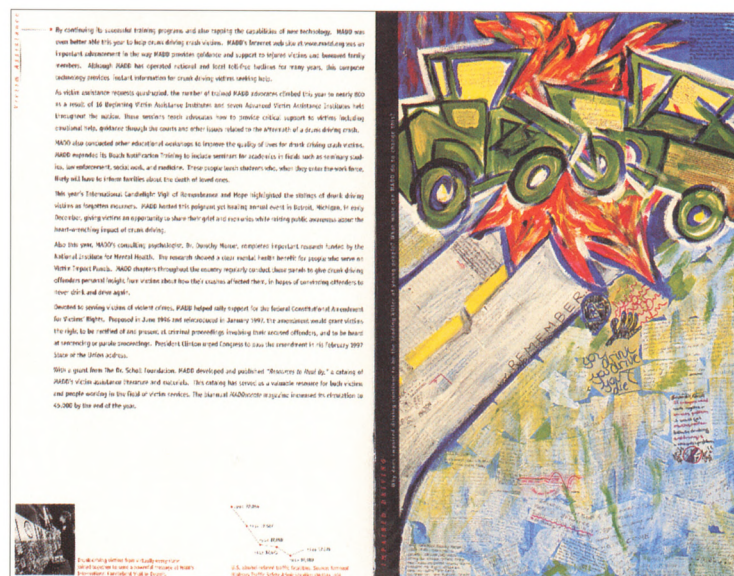


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**60.** 1997 USA Cycling annual report. Design firm: RBMM; art director: Robin Ayres; illustrator (shown): James Michael Starr.

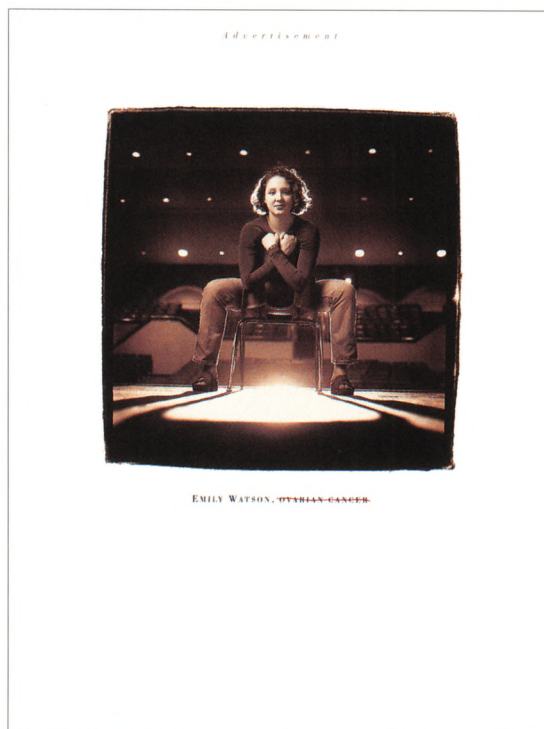
**61.** 1996-97 annual report for Mothers Against Drunk Driving. Design firm: Graphic Content, Inc.; art director: Art Garcia; illustrator: Javier Cortada.

**62.** One of a series of ads for University of Texas MD Anderson Cancer Center. Agency: The Richards Group; art director: Jeff Hopfer; photographer: Brad Guice; writer: Ron Henderson.

**63.** T-shirt for Eisenberg And Associates' 8th annual ski trip. Designer/illustrator: Larry White/Eisenberg And Associates; creative director: Saul Torres.

**64.** Software logo for a financial program. Art director: Paul Black/Squires & Co.; designer: Brandon Murphy; client: InterAudit.

**65.** Reserve at Oak Hill brochure for Trammell Crow Residential Services. Designer: Brian Niemann/Boyer Group; photographer: John Parrish.



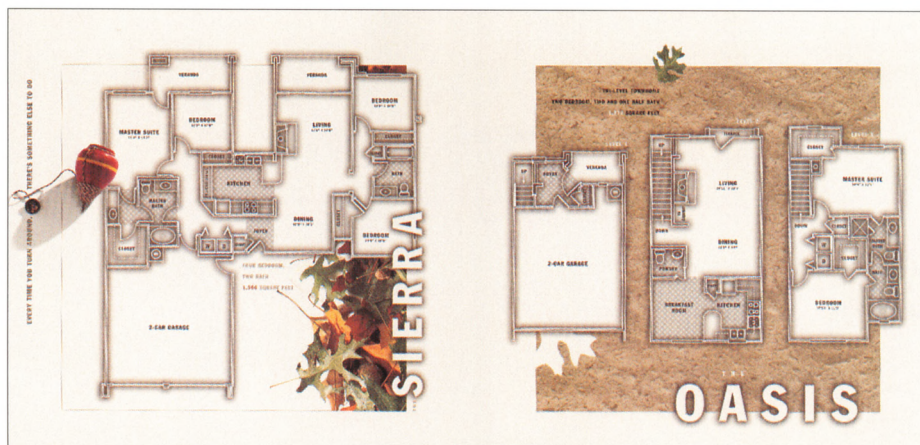
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DALLAS



## Austin

According to Matt Hovis of Hovis Design, "Austin's on fire. This town has grown so fast, and there is a ton of graphic design as a result. We now actually have a design community, and we keep the heat on each other." His five-year-old shop recently opened its own film and video production company. Ad agency McGarrah/Jessee has grown in three years "from two people and no accounts to 19 people and roughly \$20 million," says Bryan Jessee. "If your marketing specialty is in the tech sector, this town is a gold mine. But I guess I shouldn't tell anybody that." Illustrator Melissa Grimes notes that "a lot of people who were print illustrators are now working for computer game companies in Austin."



**66.** Ad for Classic car wax. Agency: GSD&M; art director: Brett Stiles; photographers: Tony Pearce, Jimmy Williams; writer: Tom Campion; creative directors: David Crawford, Rich Terry; client: Pennzoil.

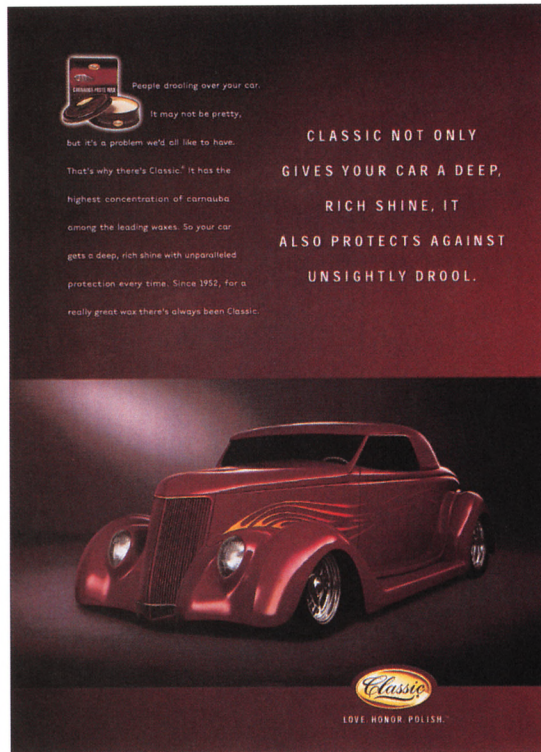
**67.** Ad for Peace Council. Agency: GSD&M; art director: Brent Ladd; photographer: Thomas Heinser; copywriter: Daniel Russ; hand lettering: Liz Dormont.

**68.** Logo for an organization promoting bicycling in Austin. Designer: Joseph Finto/TKO; creative director: James Walker; client: Bike Austin.

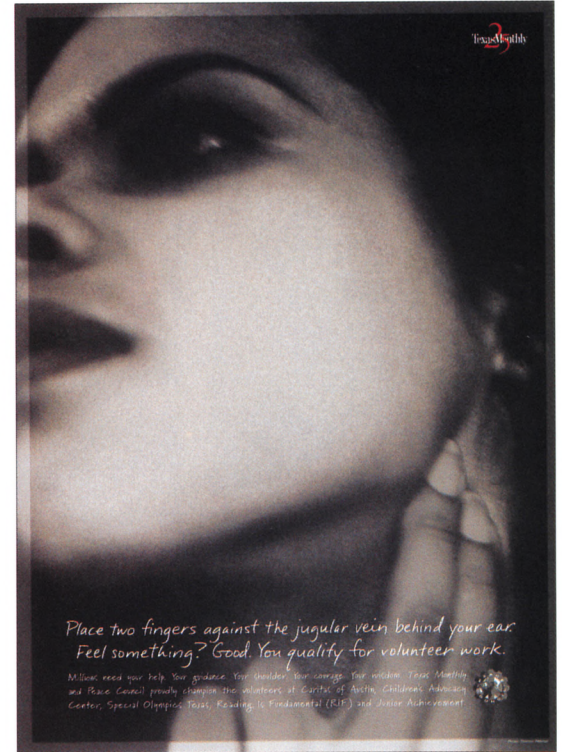
**69.** Logo for JumpWare, a software program designed to run restaurants and bars. Designer: Mike Hicks/Hixo, Inc.

**70, 71.** "30s Guy" teaser campaign for Haggard Black Label. Agency: GSD&M; art director: Marty Butler; photography: Andrew Yates, Photodisk; writer: Adam Butler; creative director: Brent Ladd.

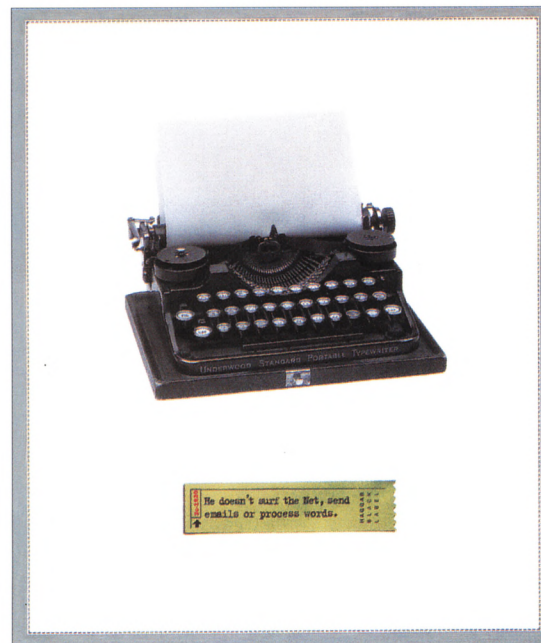
**72-75.** Business cards for Melissa Grimes. Designer/illustrator: Melissa Grimes.



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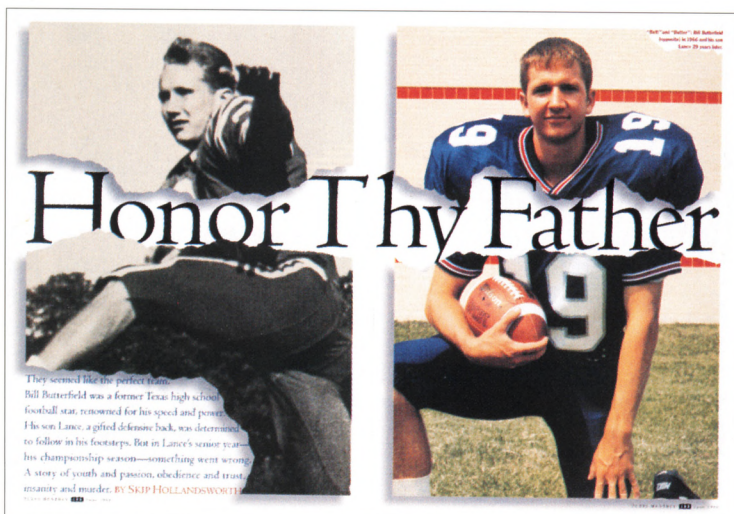


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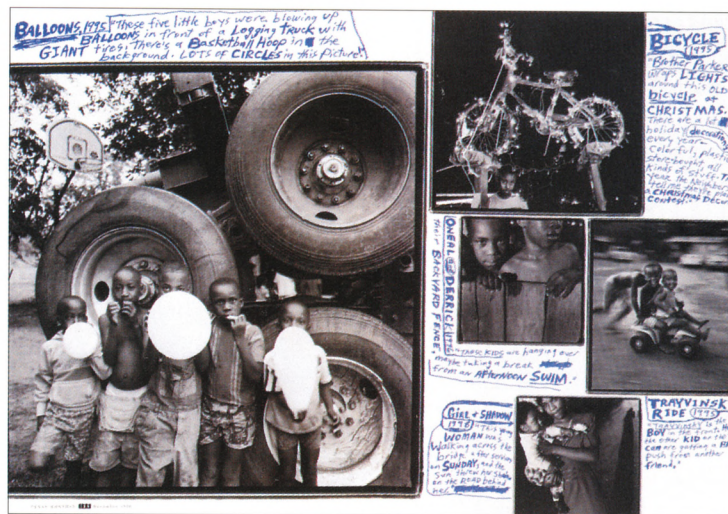


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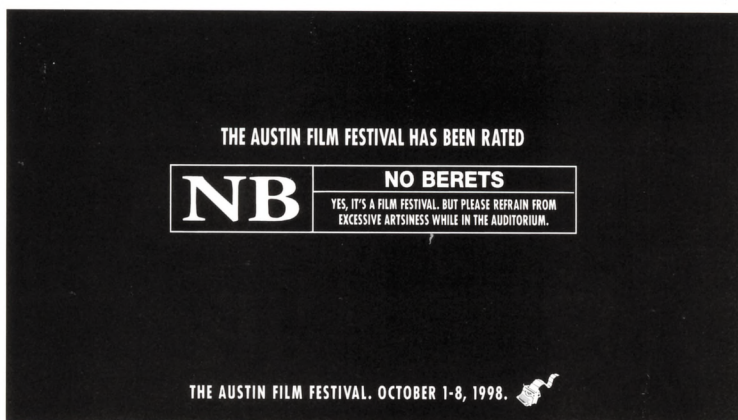
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**76-78.** Spreads from *Texas Monthly*. Art director: DJ. Stout; photographers: O. Rufus Lovett (Fig. 77), Dan Winters (Fig. 78).

**79.** Self-promotion piece for illustrator Marc Burckhardt/Burckhardt Studio.

**80.** One of a series of "movie ratings" ads promoting the Austin Film Festival. Agency: McGarrah/Jessee; art director: Judy Engelman; writer: Doug Irving.

**81.** Ad for Texas Shine King. Agency: GSD&M; art director/writer: Lynn Sarnow.

**82.** Logo for a restaurant/music venue. Designer: Brett Stiles/GSD&M; client: La Zona Rosa.

**83.** Logo for Hyde Park Gym. Design firm: Sibley/Peteet Design; art directors/designers: Mark Brinkman, Matt Beck; illustrator: Mark Brinkman.

**84.** 1997 annual report for Southwest Airlines. Design firm: GSD&M; art director: Marty Erhart; designer: Craig Denham; illustrator: Douglas Fraser; writer: Tim McClure.

**85.** Gift packaging for CD3 Discgear. Design firm: SicolaMartin; art director: Drew Dougherty; illustrator: John Grant.

**86.** Self-promotional poster for Pentagram. Art director: Lowell Williams; designers: Bill Carson, Marc Stephens, Jeff Williams.

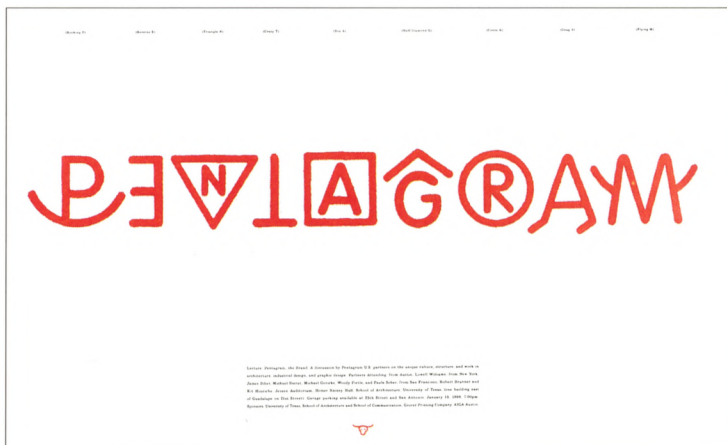
**87.** Logo for an on-line product measuring e-commerce performance for competing vendors. Designer/illustrator: Bill Carson/Bill Carson Design; client: IntelliQuest.

**88.** Logo for a freelance copywriter. Designer: Brett Stiles/GSD&M; client: Write Brain Works.

**89.** Logo for a writer, John Carter, who lives on a ranch in Blanco, TX. Designer/illustrator: Bill Carson/Bill Carson Design.

**90.** Tips Iron & Steel vehicle application. Design firm: Sibley/Peteet Design; designer/illustrator: Mark Brinkman.

**91.** Cover of *Pentagram Book Five*. Design firm: Pentagram; art director: Lowell Williams; designer: Julie Hoyt.



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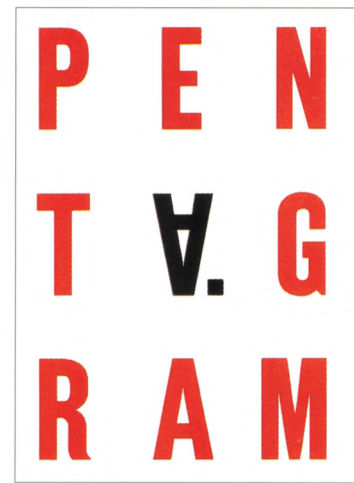
WRITE BRAIN 88.



THE CARTER RANCH 89.

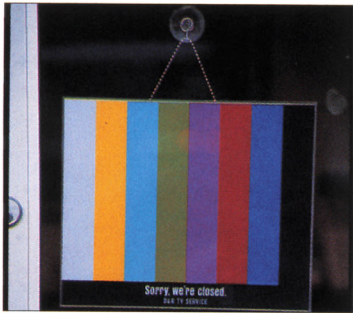


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92. Test pattern sign for D&R TV Service. Design firm: GSD&M; art director: Radhika Soundararajan; writer: Karen Schwartz.

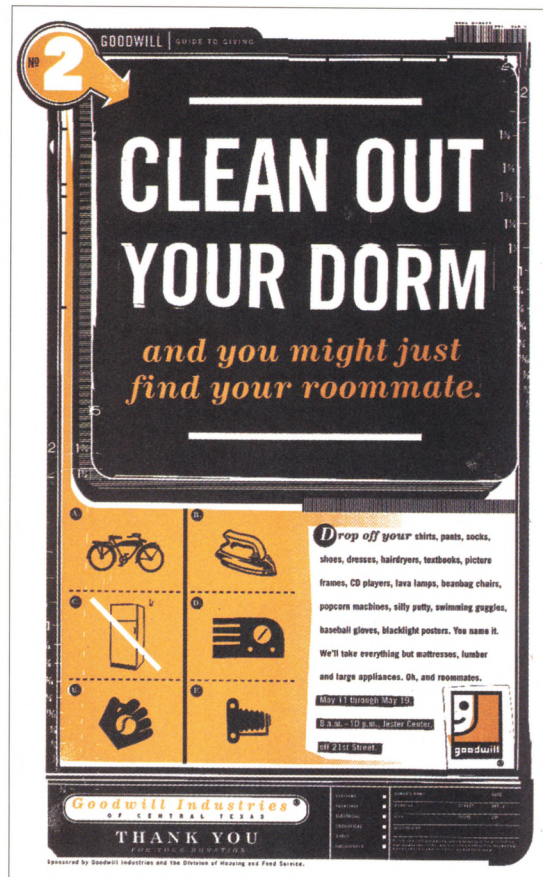
93, 94. Ad campaign for Goodwill Industries. Agency: GSD&M; art director: Scott McAfee; designer: Craig Denham; writer: Brian Brooker.

95. Symbol for Big Reo Sun. Designers: Matt Hovis, Kevin Whitney/Hovis Design.

96. Logo for Reach, a consulting firm specializing in international joint ventures. Designer/illustrator: Molly DiCarlo/GSD&M.

97. Cinemakers Co-op poster. Designer: Craig Denham/GSD&M; photographer: Dale Minor; client: Idea Entertainment.

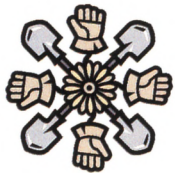
98. National Poetry Slam poster. Design firm: Hovis Design; art directors/designers: Matt Hovis, Kevin Whitley.



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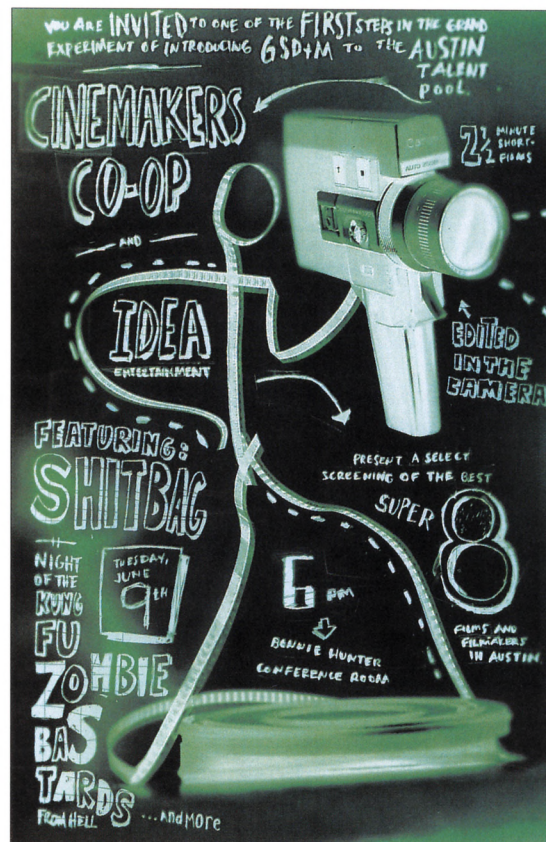
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## Houston/Rest of Texas

"I've been in Houston 19 years," says Phil Chrzanowski, "and I've never seen so much construction. Extended stay hotels, apartments, and office buildings are the bulk of it." But he's also noticed that corporate mergers have led to many layoffs of communication professionals. His design business has increased 13 percent in the past year, mainly due to healthcare and high-tech clients. Downsizing and mergers have also affected Lubbock, but Fellers Advertising art director John Rasberry says his agency's creative staff has doubled in the last three years, including people hired to work in new media. In San Antonio, Jill Giles notes that the city's economy usually "stays a little more level" than Dallas's or Houston's, but adds that Giles Design has benefited from Austin's high-tech client base.



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**99.** Stationery for writer/producer Jeff Lawe. Designer/illustrator: Michael Tucker/Rives Carlberg, Houston.

**100.** Stationery for Stages Repertory Theatre. Design firm: Dwight Douthit Design, Houston; art director: Dwight Douthit; designer: Patty McCormick.

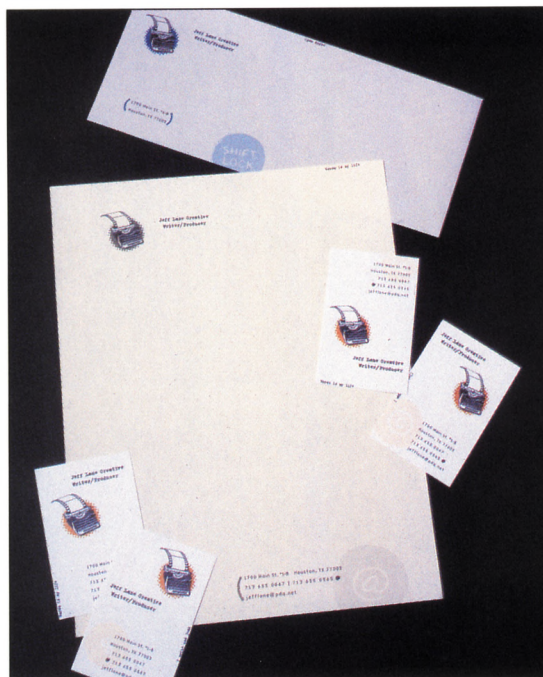
**101.** Logo for Thistle Café. Design firm: Giles Design, San Antonio; art directors: Jill Giles, Cindy Greenwood; designer: Barbara Schelling; illustrator: Cindy Greenwood; client: Susan Hartmeier.

**102.** Symbol for Business After Hours event for networking professionals. Designer: Rishi Seth/Witherspoon Advertising, Fort Worth; creative director: Debra Morrow; client: Fort Worth Chamber of Commerce.

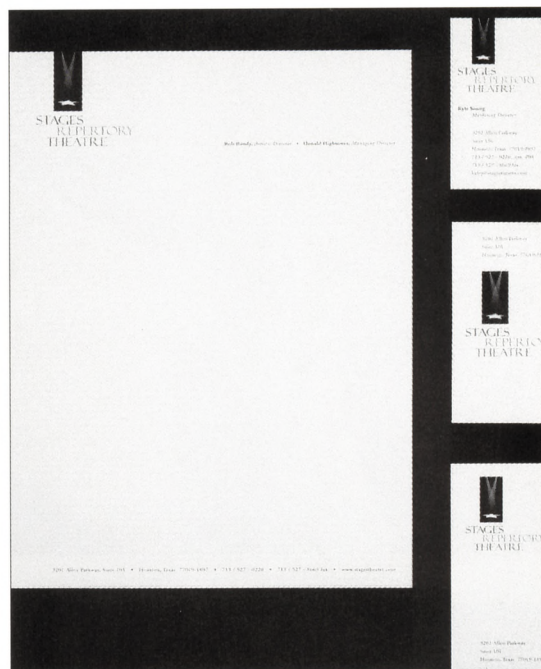
**103.** Poster for ASMP New Orleans/Gulf South. Photographer: Arthur Meyerson, Houston; designer: Ray Redding.

**104.** T-shirt for Houston Grand Opera. Designer/illustrator: David Lerch/Pennebaker.LMC, Houston.

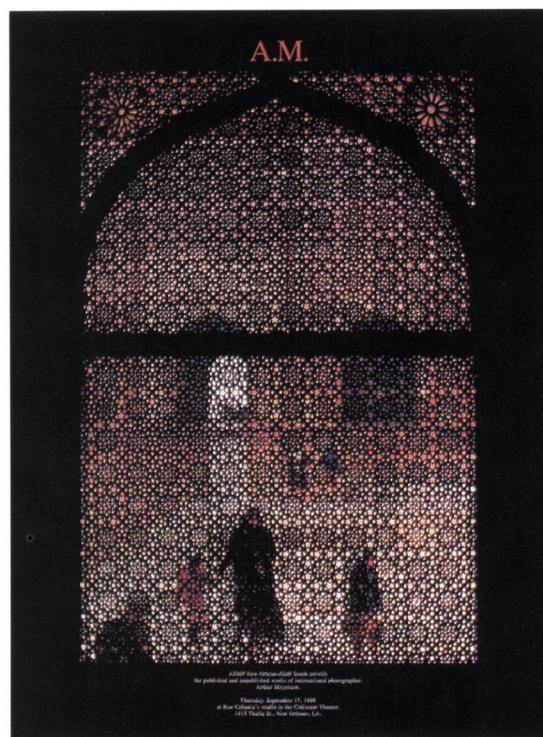
**105.** Truck graphics for the *Houston Chronicle*. Agency: Rives Carlberg, Houston; art director: Michael Tucker; writer: Delores Stark; creative director: Gayl Carlberg.



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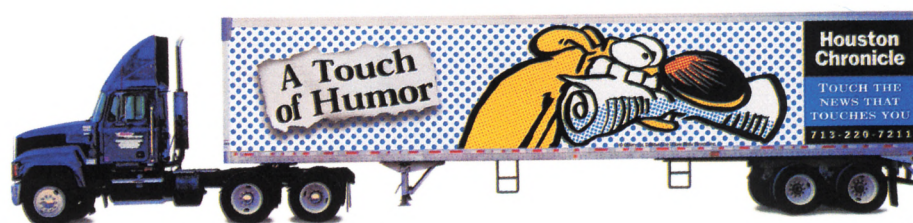


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© 1999 Arthur Meyerson

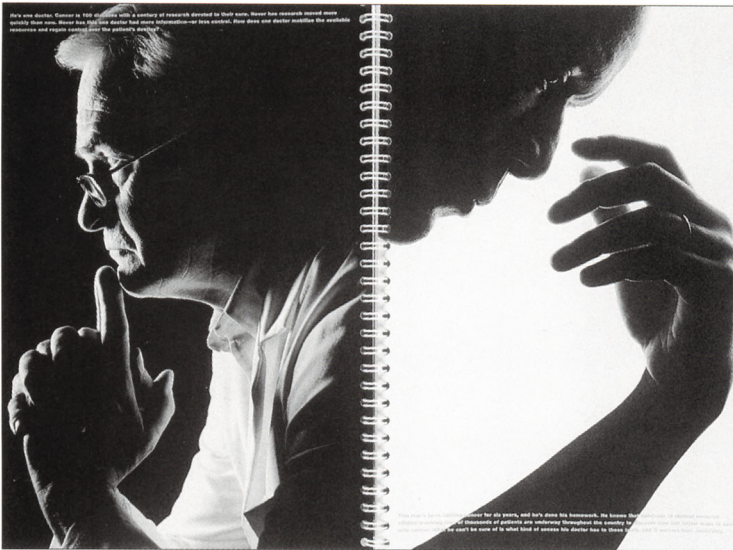


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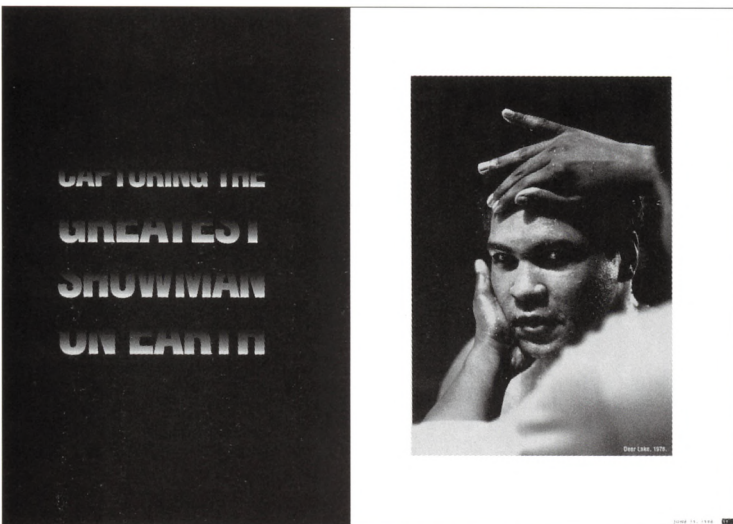




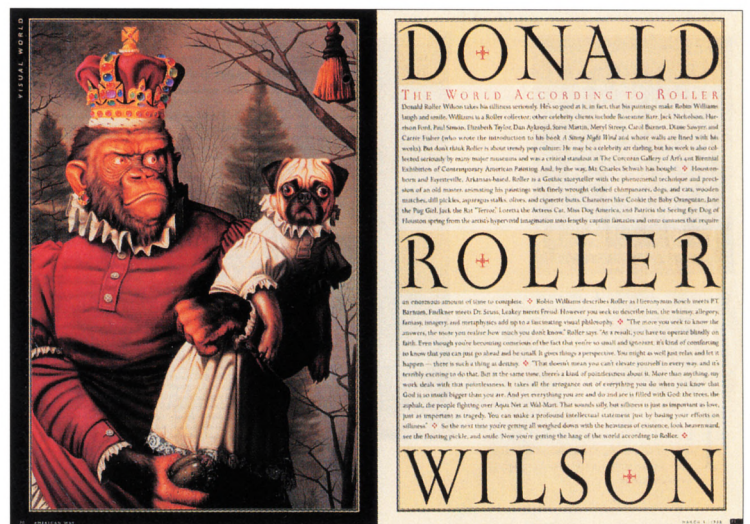
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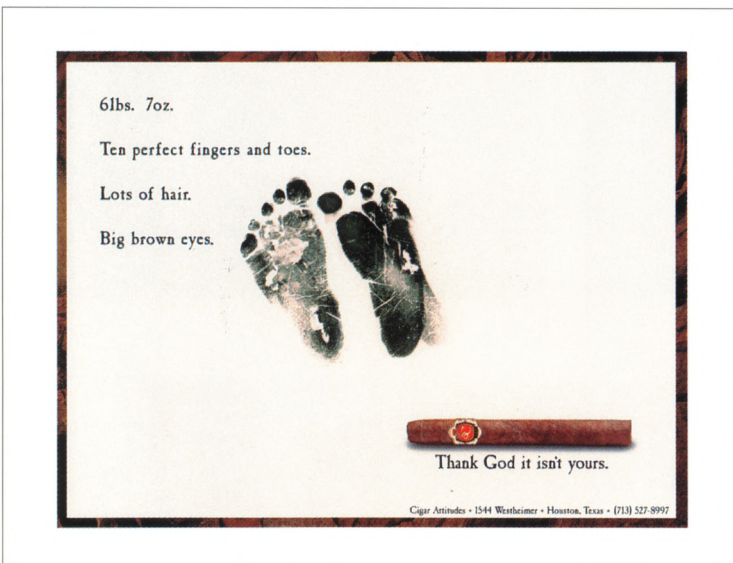
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**106.** 1997 annual report for American Oncology Resources. Design firm: Rigsby Design, Houston; art director: Lana Rigsby; designers: Thomas Hull, Jerod Dame; photographer: Mark Norberg.

**107.** 1998 annual report for Weyerhaeuser. Design firm: Rigsby Design, Houston; art director: Lana Rigsby; designer: Thomas Hull; illustrator: Ningh Yeh; photographer: Chris Shinn.

**108, 109.** Spreads from *American Way* magazine. Art director: Marilyn Calley/*American Way*, Fort Worth; designers: Charles Stone (Fig. 108), Scott Feaster (Fig. 109); photographer (Fig. 108): Howard Bingham; art (Fig. 109): Donald Roller Wilson; client: American Airlines.

**110.** Ad for Cigar Attitudes. Art director/photographer: Craig Mikes/Pauper Productions, Houston; writer: Lee Gonzalez.

**111.** October 1998 issue of *Rough*, publication of Dallas Society of Visual Communications. Design firm: Fossil, Richardson; art director: Casey McGarr; designers: Brad Bollinger, Stephen Bates, Marc Ferrino, Casey McGarr; illustration: Maranda Worley, Hatch Show Print.

**112.** Pennebaker private reserve wine bottle. Design firm: Pennebaker. LMC, Houston; art directors: Ward Pennebaker, Jeffrey McKay, Kim Bond; designer/illustrator: Kim Bond.

**113.** 1997 annual report for Fossil. Design firm: Fossil, Richardson; art director: Tim Hale; designers: Stephen Zhang, Casey McGarr; illustrator: Pat Reeves; photographer: Rick Bryant.

**114.** 1999 Fossil calendar book. Design firm: Fossil, Richardson; art director: Tim Hale; designers: John Dorcase, Casey McGarr, Stephen Zhang.

**115, 116.** Symbols for Prime Outlets at Woodbury, MN (Fig. 115) and Lee, MA (Fig. 116). Designer/illustrator: Diana McKnight/Joseph Rattan Design, Plano; client: Prime Retail.

**117.** Fossil watch tin packaging. Design firm: Fossil, Richardson; art director: Tim Hale; designer: Pat Reeves.

**118.** Metroworks Geekware catalog. Design firm: Giles Design, San Antonio; art director: Cindy Greenwood; designers: Barbara Schelling, Jill Giles; photographer: Andrew Yates.

**119.** Logo for Webster Landscape. Designer: Michael Lee/Michael Lee Advertising & Design, Beaumont; illustrator: Debby Stasinopoulou.

**120.** Symbol for Benbrook Lighted Par-3 Golf Course. Designer: Randy Padorr-Black/Witherspoon Advertising, Fort Worth; digital artist: Robert Bulger; creative director: Debra Morrow.



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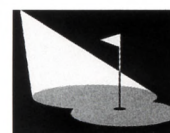
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**121.** Arcturus wine label. Designer: Roger Christian/Roger Christian & Co., San Antonio; computer production: Lisa Haynes; client: Boudro's—A Texas Bistro.

**122.** March of Dimes T-shirt. Designer/illustrator: Phil Chrzanowski, Spring; client: Union Texas Petroleum.

**123.** Wine & Clam Festival T-shirt. Designer: John Rasberry/Fellers Advertising, Lubbock.

**124.** Ad for Palmer Memorial Episcopal Church. Art director/writer: Ray Redding/Rives Carlberg, Houston; photographer: Texas Redd.

**125.** Promotional brochure, "The Promise of Bigness," for Earth Tech. Design firm: Rigsby Design, Houston; art director: Lana Rigsby; designers: Lana Rigsby, Jerod Dame; writer: Joann Stone.

**126.** Promotion for photographer Chris Shinn. Design firm: Rigsby Design, Houston; art director: Lana Rigsby; designer: Thomas Hull.

**127.** Poster for a lecture on the Holocaust at the University of Texas at Dallas. Art directors: Mark Steele, Marion Moore/UTD, Richardson; designer/illustrator: Mark Steele.

**128.** Poster for Franki's Lil Europe. Designer/illustrator: Mark Steele/M Square Design, Richardson.

**129.** Promotion piece for photographer Paul Swen. Designer: Pat Smith/Prism Design, Houston.

**130.** 1998 Christmas card package for Savage Design Group, Houston. Art director (outer package): Dahlia Salazar; designer (outer package): Robin Tooms; production: Barbara Weeke; designers/illustrators/photographers (cards): Bo Boothe, Molly Glasgow, Doug Hebert, Tracy Price, Kenny Ragland, Dahlia Salazar, Jay Stevens, Robin Tooms, Barbara Weeke, Yi May Yang; creative director: Paula Savage.

**131.** 25th anniversary brochure for Savage Design Group, Houston. Designer: Doug Hebert; photographer: Bryan Katz; writer: Shawn Collier; creative director: Paula Savage.



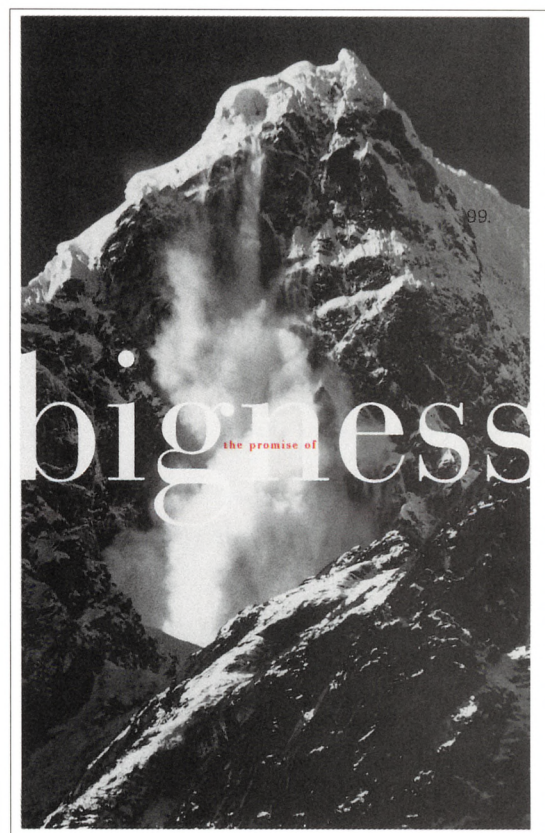
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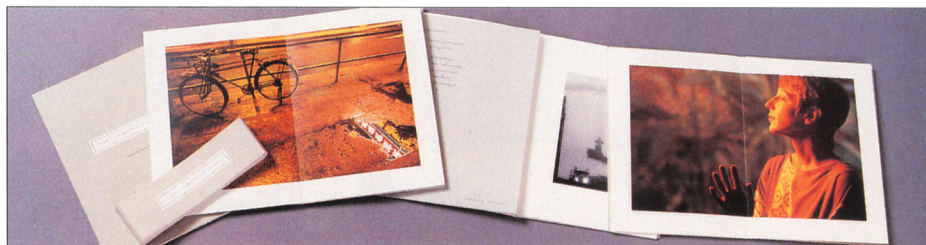
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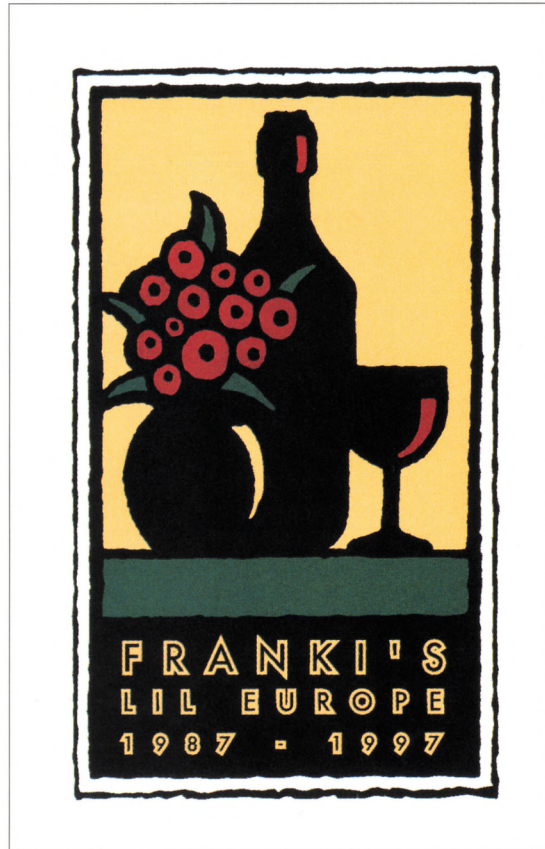
**132.** Symbol for Pine Mountain Vineyards. Design firm: Robeegraffix Advertising Design, Fort Worth; art director: Gina McEuen; designer: Roby McEuen.

**133.** Symbol for Oak River Financial Group. Designer: Michael Lee/Michael Lee Advertising & Design, Beaumont; illustrator: Debby Stasinopoulou.

**134.** Logo for Douthit Design Group, Houston. Art director: Dwight Douthit; designers: Patty McCormick, Kathleen Hatch.

**135.** Textbook cover for Harcourt College Publishers. Designer: Linda Beaupré/Harcourt College Design, Fort Worth.

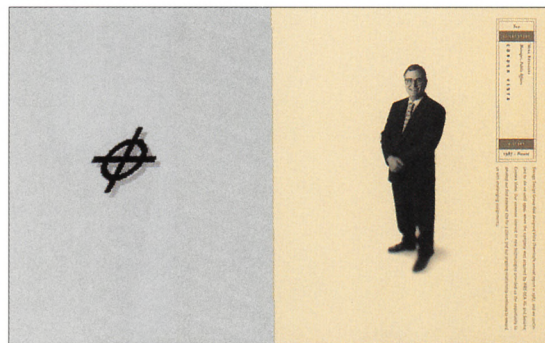
**136.** Logos for line of frac trucks for BJ Services Research Technology Center. Designer/illustrator: Greg Valdez/Pennebaker.LMC, Houston.



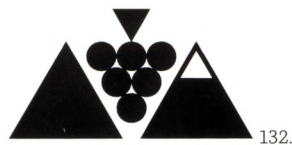
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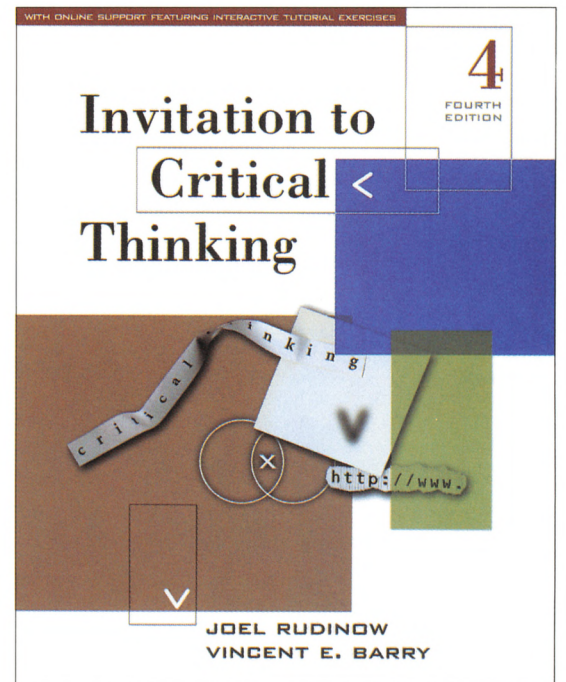
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## Rest of the Southwest

Steve Ditko of CFD Design in Phoenix isn't kidding when he says that business has been "exceptionally good." Expanding beyond print collateral into packaging, Web sites, animation, multimedia, signage, interiors, advertising, and media buying has produced results "in excess of tripling last year's billing." Squeeze Inc., also in Phoenix, expects to double its billing; according to Russ and Ruth Wall, "Locally, it seems that everyone is doing great. Real estate is still booming, and we've acquired several of those accounts, plus a software developer, a wireless communications company, a bank, and a digital prepress company." Carol Haralson in Sedona, Arizona, reports that her specialty, book design projects, "have continued to be plentiful. I was concerned that moving to an unnumbered house at the end of an unpaved road at the edge of a national forest might put a damper on business, but here at the end of the 20th century, spatial considerations seem not to be very important."



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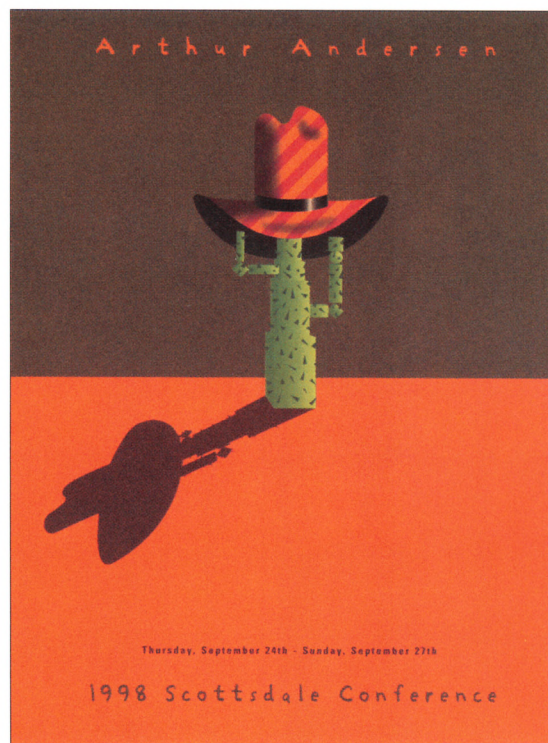
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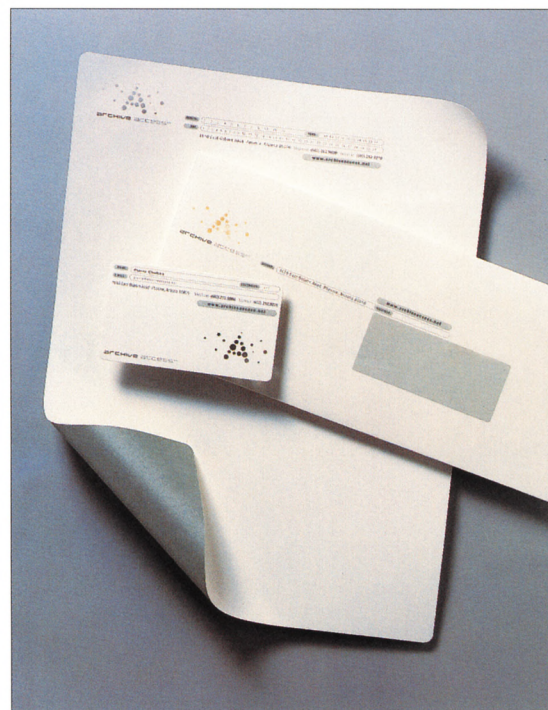
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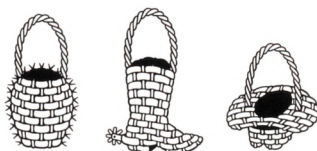
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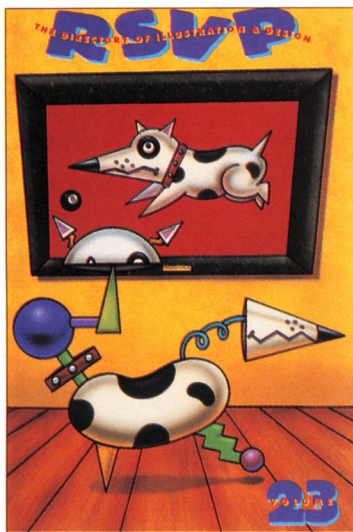


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**137.** Program for 1998 Scottsdale Conference sponsored by Arthur Andersen financial advisors. Art director: Dino Paul/Dino Design, Phoenix; designers: Dino Paul, Tim Brewer; illustrators: Dino Paul, Scott Picumko.

**138.** Posters and postcards for Zecko, a voice recorder for yearbooks. Design firm: Fervor Creative, Scottsdale, AZ; art directors/designers: Don Newlen, Jami Pomponi; writer: Tom Ortega.

**139.** Logo for Tech 2 Me. Art director: Sandy Hill/Studio Hill: Design Ltd., Albuquerque; designers: Emma Roberts, Sandy Hill.

**140.** Expansion fund symbol for New Mexico Museum of Natural History. Design firm: Rick Johnson & Co., Albuquerque; designer: Tim McGrath; creative director: Ron Salzberg.

**141.** Logo for Hoffman Design, Tucson. Designer: David E. Hoffman.

**142.** Stationery for Archive Access, an asset management company. Designer: Mike Tomko/CFD Design, Phoenix.

**143.** Stationery for Upholstery Solutions. Design firm: Stevens Tarr, Scottsdale, AZ; art director: Darren Davis; designer: Dennis Garcia.

**144.** Seasonal gift from Walker Creative, Oklahoma City. Art director: Steven Walker; designer: Joan Friberg.

**145.** Symbol for Best in the West gift basket company. Design firm: SGL Design, Phoenix; art director: Art Lofgreen; illustrator: Randy Heil.

**146.** Logo for Southern Arizona AIDS Foundation. Designer: David E. Hoffman/Hoffman Design, Tucson.

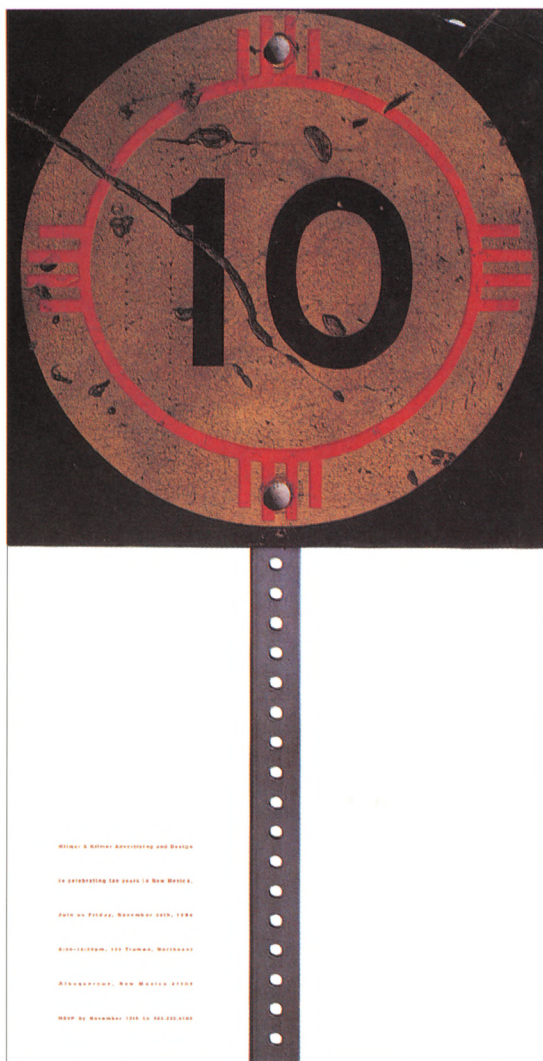
**147.** Cover illustration for RSV, illustration and design showcase. Art director/illustrator: Cameron Eagle/Ink Ranch, Oklahoma City.

**148.** Poster invitation to 10th anniversary party of design firm Kilmer & Kilmer, Albuquerque. Designers: Randall Marshall, Gary Kohlman; photographer: Paul Kohlman; creative directors: Richard Kilmer, Brenda Kilmer.

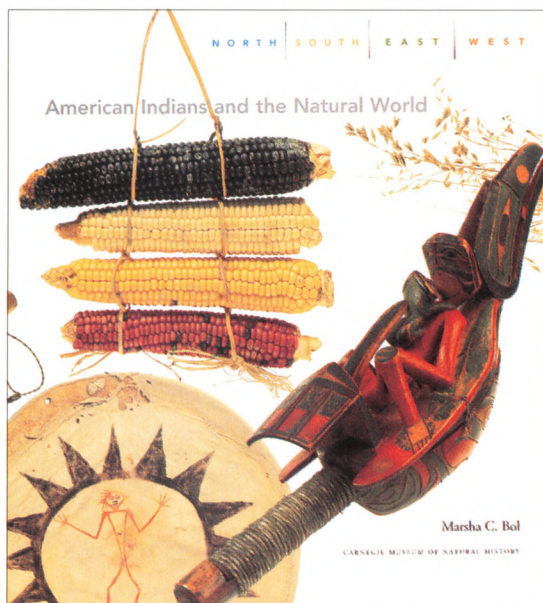
**149, 150.** Self-promotions for Vaughn Wedeen Creative, Albuquerque. Designer: Rick Vaughn.

**151.** Cover of book for Carnegie Museum of Natural History. Designer: Carol Haralson, Sedona, AZ; photographer: Tom Barr; co-publisher: Roberts Rinehart Publishers.

**152.** Self-promotional notepad for Vaughn Wedeen Creative, Albuquerque. Art directors: Rick Vaughn, Steve Wedeen; designer: Rick Vaughn.



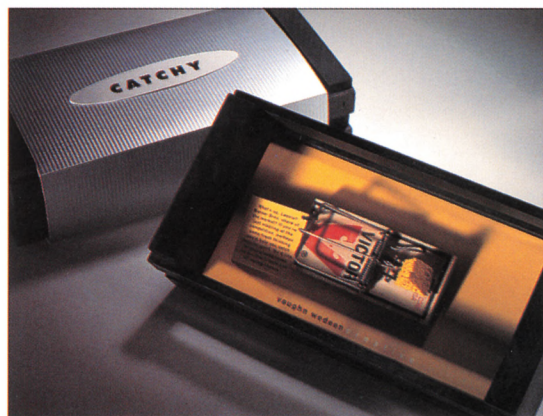
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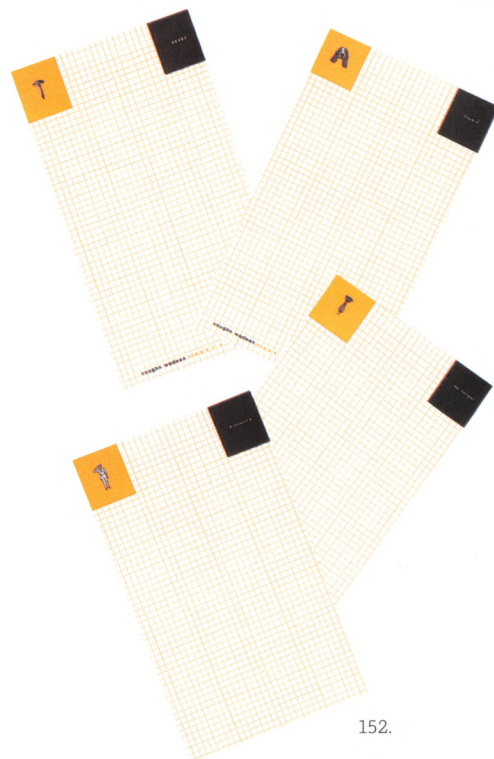
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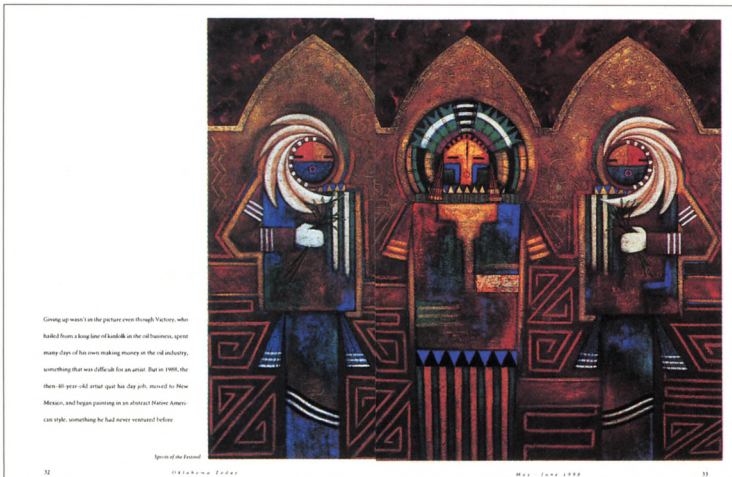


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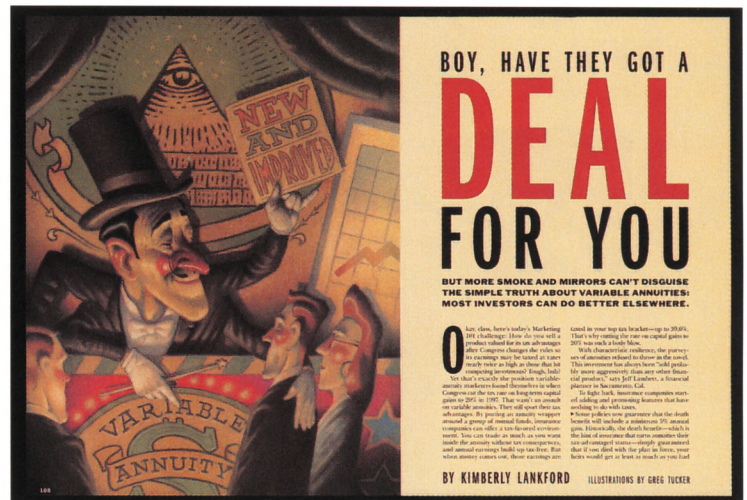


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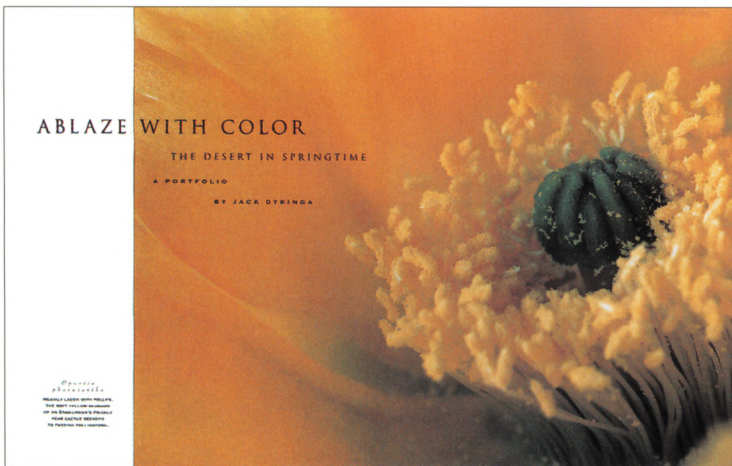




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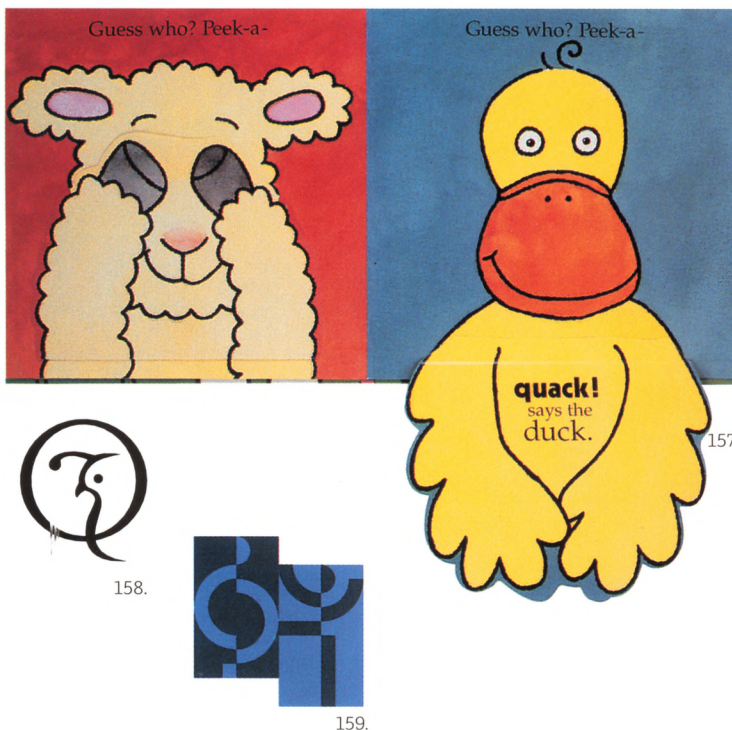
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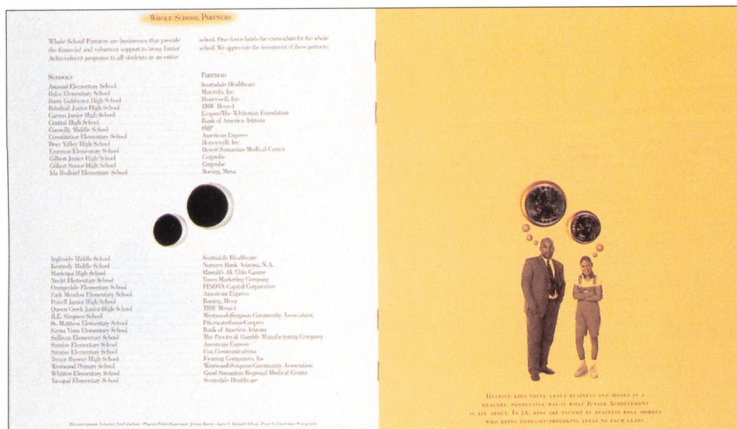


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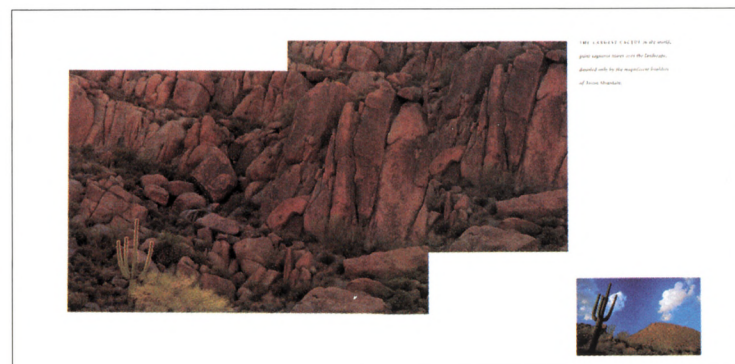
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**153.** Spread from *Oklahoma Today*. Art director: Steven Walker/Walker Creative, Oklahoma City; designer: Amy Parker; artist: Poteet Victory.

**154.** Spread from *Kiplinger's Personal Finance Magazine*. Illustrator: Craig Tucker, Albuquerque; art director: Cynthia L. Currie.

**155.** Spread from *Arizona Highways*. Art directors: Mary Winkelman, Barbara Denney/*Arizona Highways*, Phoenix; photographer: Jack Dykinga.

**156.** Spread from *Snowworld*. Art directors: Russ Wall, Ruth Wall/Squeeze Inc., Phoenix; illustrator: N. Ascencios; client: Warren Miller Entertainment.

**157.** Spread from children's book *Peek-a-Moo!* Designer: Sally Blakemore/Arty Projects Studio, Santa Fe, NM; illustrator: Stephanie Peterson; writer: Marie Torres Cimarusti; paper engineers: Michael Gintert, Marcy Heller; publisher: Dutton Children's Books; producer: Arroyo Projects Studio.

**158.** Logo for Quail Distributing, a wine distributor. Art directors/designers: Jami Pomponi, Don Newlen/Fervor Creative, Scottsdale, AZ.

**159.** Logo for the School of Music and Dance, University of Arizona. Designer: David E. Hoffman/Hoffman Design, Tucson.

**160.** 1998 TCI Competitive Retention sales kit. Designer: Steve Wedeen/Vaughn Wedeen Creative, Albuquerque; client: Telecommunications, Inc.

**161.** 1997-98 annual report for Junior Achievement of Arizona. Design firm: After Hours Creative, Phoenix; photographer: Tim Lanterman.

**162.** Holiday greeting for Lithotech Printing Co. Art directors/designers: Russ Wall, Ruth Wall/Squeeze Inc., Phoenix; illustrator: Russ Wall; writer: Marianne Curtis.

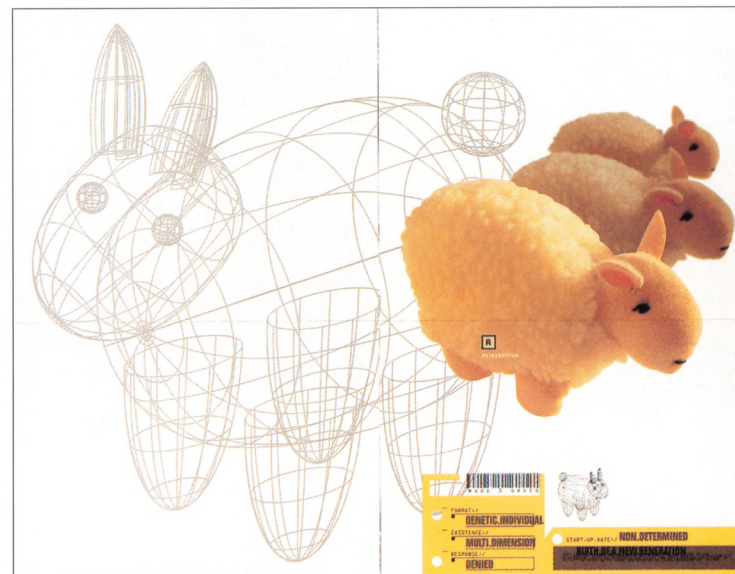
**163.** "Guido's Guida," promotional booklet for Celebrity Waiters Night, an event sponsored by the Cystic Fibrosis Foundation. Design firm: Vaughn Wedeen Creative, Albuquerque; art director: Rick Vaughn; designer: Pamela Chang.

**164.** "5000 Troon Mountain Drive," hardcover brochure for Saddleback Homes. Designer: Mike Campbell/CFD Design, Phoenix; photographer: Fred Griffith.

**165.** Self-promotion for CFD Design, Phoenix. Art director: Steve Ditko; designers/illustrators: Mike Tomko, Steve Ditko; photographers: Steve Ditko, Mike Tomko, Mike Campbell; writer: Susan Grapentine.

**166.** Logo for Never Thirsty Plants. Art directors/designers: Don Newlen, Tami Pomponi/Fervor Creative, Scottsdale, AZ.

**167.** Logo for design firm Chaney, Nieman, Munson & Son, Phoenix. Art director: Titus Nieman; designer/illustrator: Randy Heil.



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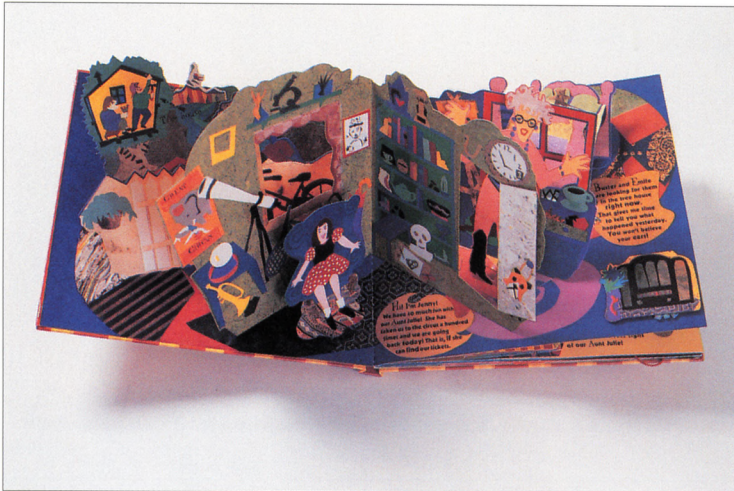


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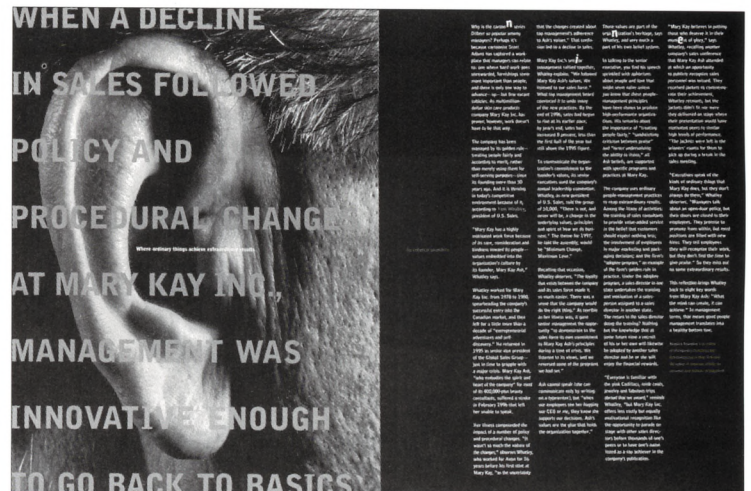


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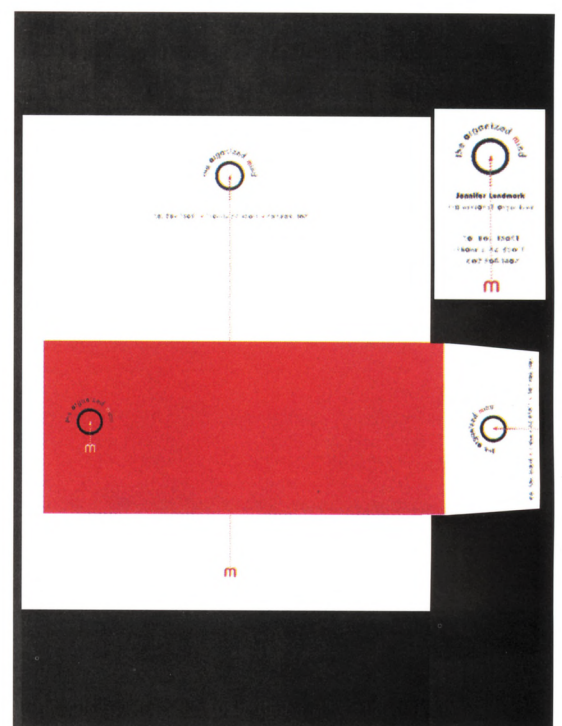


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- 168.** Spread from children's book *Circus! A Pop-Up Adventure*. Designer: Sally Blakemore/Arty Projects Studio, Santa Fe, NM; illustrator: Meg Davenport; writers: Meg Davenport, Lisa V. Werenko; paper engineers: Andy Baron, Sally Blakemore; publisher: Little Simon; producer: Arroyo Projects Studio.
- 169.** Spread from *Innovative Thinking* magazine. Art director: Mike Barton/SHR Perceptual Management, Scottsdale, AZ; photographer: Bob Carey.
- 170.** Poster for Maricopa Community College District. Design firm: After Hours Creative, Phoenix.
- 171.** Stationery for The Organized Mind. Designer: Spencer Walters/S.D. Zyne, Mesa, AZ.
- 172.** Identity for Tulsa Parks Department. Art director: Kerry Walsh/Walsh Associates, Tulsa, OK; designer: Dan Van Buskirk.
- 173.** Logo for *My Paper Route*, a collection of autobiographical short stories with a moral message. Designer/illustrator: Matt Goad/Visual Image Marketing, Oklahoma City; creative director: Steve Sturges; client: Steven Goad Ministries.
- 174.** Logo for Chess Pacific, a high-end custom home builder. Designers: Russ Wall, Ruth Wall/Squeeze Inc., Phoenix.
- 175.** Symbol for Institute for Marriage & Family, Oklahoma Christian University. Designers: Michael O'Keefe, Thomas Batista/Michael J. O'Keefe & Associates, Oklahoma City; illustrator: Guy McAlister.



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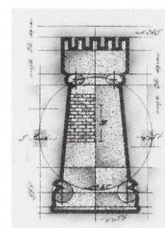
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# The Midwest

Everywhere you ask, business in the Midwest last year was “superb,” “strong,” “booming,” “incredible,” “phenomenal,” and an entire list of other superlatives that indicate designers and illustrators are working long and happy hours. “We are slammed,” says art director Laura Palma of Davison Dietsch McCarthy in Grand Rapids, Michigan. “Business is too damn good,” says principal Bill Gardner of Gardner Design in Wichita, Kansas. Sherrie Holdeman, a principal at Insight Design, also of Wichita, says her office is still trying to catch its collective breath. “Clients are much more educated today about the need for design,” she says.

With the soaring economy keeping sales aloft, clients have the time to fine-tune their operations: They are finessing and reconsidering everything from their brand identities to the way the front desk phone is answered. All this agitation is good news for designers. “They always say that the business is out there; all you have to do is go look for it. Now there is much, much more business out there to find,” says Todd Adkins, owner of born to design in Indianapolis.

If there is any scariness out there, it comes from the fact that all this phenomenal growth also means that large clients can be subsumed to feed the expansion of even larger companies, whisking away juicy projects overnight: Witness Honeywell’s recent sudden departure from Minnesota. And while competition for jobs in and around most larger cities in this market remains fierce, says director Denise Kohnke of Kohnke Hanneken in Milwaukee, there’s a real sense of shared compassion when a local agency loses a big account in this way. “It is in all of our interests to attract and keep national clients,” she says. Another unfortunate fact is that designers are starting to suffer from the same problems illustrators have for years: Clients want more and more work for the same money—print work plus Web design and consulting in some cases. As a result, while design firms are still hiring, they must remain lean and mean.

Finding qualified talent—especially designers with Web design or information technology skills—is an ongoing predicament across the region, especially in very competitive markets like Minneapolis. “The biggest agencies take the good people,” says Steve Mitchell, partner, art director, and creative director at Hunt Adkins. “A place like Fallon can offer twice the money; they just eat people up.” Importing senior talent to what might be perceived as remote outposts can be difficult, but it is not impossible, says partner Fred Coe of Salvato, Coe + Gabor Associates in Columbus, Ohio. “A lot of people are looking for the better quality of life you find here, and I think that will become even more important,” he says.

Many firms are also looking outside the Midwest for new business, for a triad of sound reasons: First, achieving vertical growth with larger, more prestigious clients often takes the search elsewhere; second,

those who want horizontal growth are protecting themselves from local economic downturns by becoming less and less regional; and third, there simply isn’t enough business in town to support all the local firms and freelancers.

Wherever they are located, designers in this region report that their clients are looking for partnering, rather than project-based, relationships. “More people want us to be a single source for the design that they need. With all the downsizing, corporate communication and marketing departments are turning to us to coordinate all of their marketing efforts. The work ends up being more cohesive. The people here who are involved are completely involved,” says art director Deanna Kuhlmann-Leavitt of Oliver Kuhlmann in St. Louis. The nature of the work is more encompassing as well. “We have beefed up the strategic and consulting sides of our biz and find we are working on more holistic types of campaigns now. We are working across a broader kind of landscape,” reports Greg Hienemann, president of Kuester Partners in Minneapolis.

As in design circles, the “B” word was bandied about more often by clients this year, but many Midwestern designers feel there is still a lot of education to be done regarding branding. “Many clients don’t understand what it is,” says associate designer Sara Callanan of The Hot Shop Design Group/Bozell in Southfield, Michigan. “Some don’t see that you have to start from ground zero and begin again for a really effective branding. There’s a real sense of urgency to get things done quickly.” But for clients who are seriously committed to overall branding, many designers note that they are freeing up the creative reins as well as the purse strings for many projects. Budgets seem more relaxed than last year: Clients are willing to pay extra for a high-quality piece, especially among start-ups. “When they finally get their venture capital, they need materials now. They want to go public right away,” says Mark Haumersen, executive creative director of Periscope in Minneapolis.

Carlos Segura, principal of Segura Inc., Chicago, on the other hand, is disappointed by an apparent lack of daring in the market. “The market in general is becoming more withdrawn from the kind of experimental work we do. When the economy is good, more mainstream people get involved, and you find a lot more people playing toward the middle,” he says.

There are pockets of business practice that, although isolated, are raising eyebrows in the Midwest. “Maybe it’s because there are so many people involved in the decision-making process, but we find that some clients are asking for an inordinate number of bids, sometimes from eight or nine agencies,” notes Michael Pagliuco, art director of Pagliuco Design in Chicago. Denise Kohnke of Kohnke Han-

*Continued on page 351*



## Minnesota

"Minneapolis is cooking," reports Jack Supple, president and chief creative officer of Carmichel Lynch. "Clients are beginning to see the city as a design center, not just an advertising center. We're getting lots of calls over the transom from all sorts of new national business. I think that's true at all the larger agencies." Small to mid-sized agencies are benefiting from this flurry. "It produces a nice trickle-down for smaller groups. They can go after the local jobs," he says. Even firms that don't benefit directly are able to bask in the reflection of the community's success: It makes the town more viable from a business standpoint, says partner/AD/CD Steve Mitchell of Hunt Adkins. While competition for clients remains friendly, vying for qualified staff is much more cut-throat, even with Minneapolis serving as a sort of design mecca for graduating design majors: Many agencies have openings, the prevalent theme being that all the good designers already have jobs. For those with regular gigs, the pace is fierce. "People are giving up their weekends and holidays, just like always," laughs Rob Dalton, principal of Dalton Creative.



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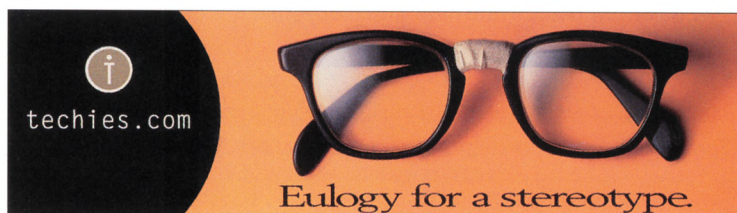
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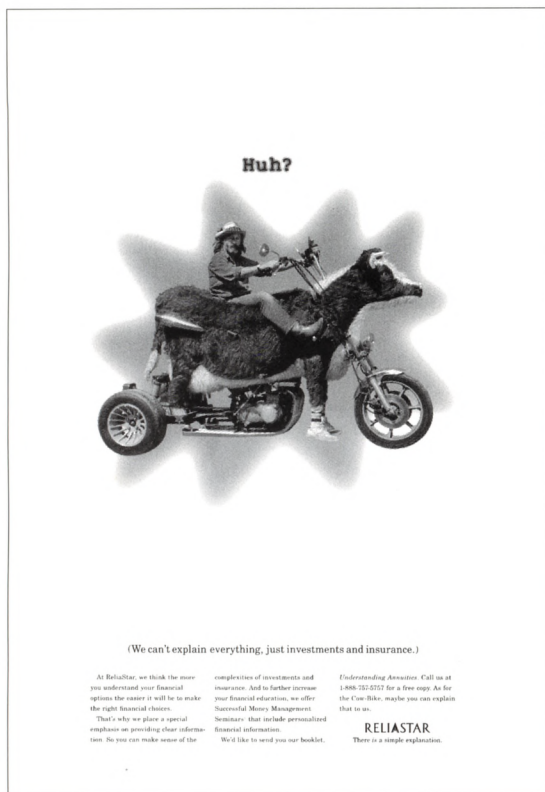


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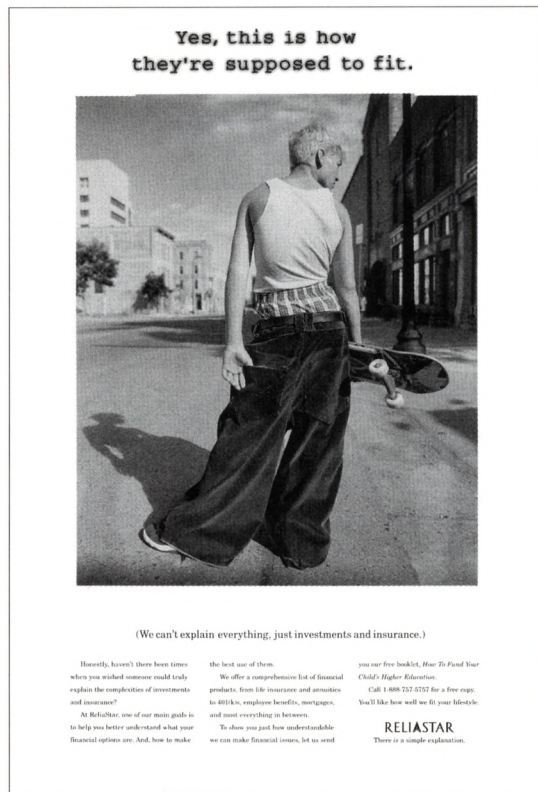


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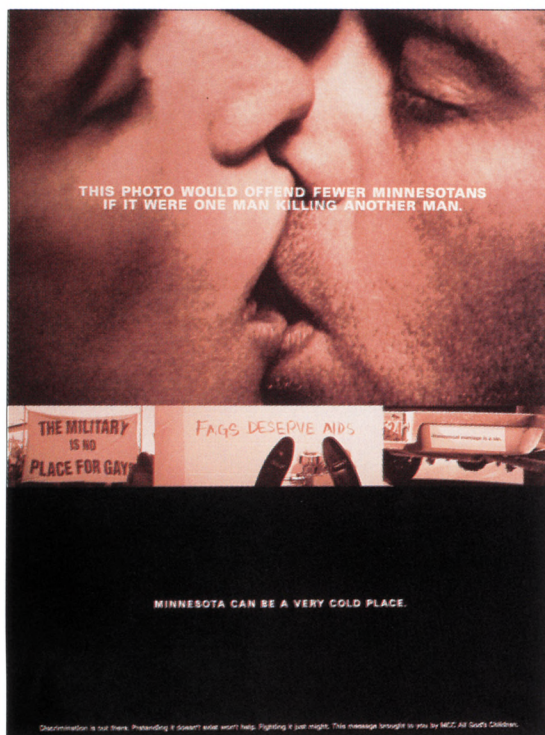
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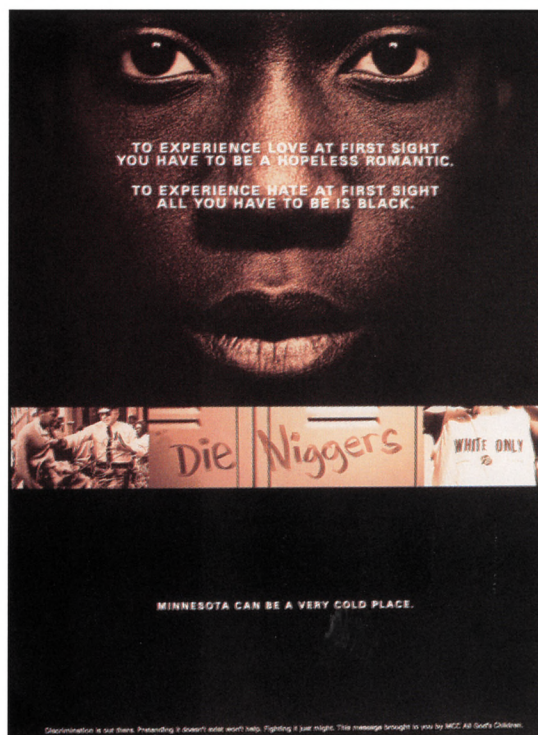
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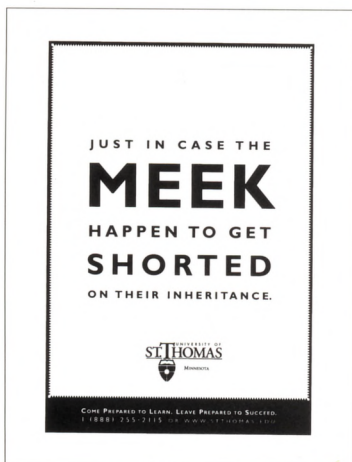
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1. Tatters jeans poster. Agency: Fallon McElligott, Minneapolis; art director: Dawn McCarthy; writer: Riley Kane.
2. Ad for Lee Apparel Co. Agency: Fallon McElligott, Minneapolis; art director: Andy Azula; writer: Greg Hahn.
3. Blue Q magnet set. Designer: Haley Johnson/Haley Johnson Design Co., Minneapolis; illustrator: David Bowers.
- 4, 5. Lee Europe point-of-sale posters. Design firm: Duffy Design & Interactive, Minneapolis; art directors: Paul Malmstrom, Kobe; designers: Paul Malmstrom, Kobe, Kevin Smith; writer: Linus Karlsson; creative directors: Bill Westbrook, Joe Duffy.
6. Billboard ad for Techies.com. Agency: Bozell Kamstra, Minneapolis; art director: Bob Kay; writer: Tim O'Donnell.
- 7, 8. Ads for ReliaStar Financial. Agency: Clarity Coverdale Fury, Minneapolis; art director: Jac Coverdale; photographers: Harold Blank (Fig. 7), Jim Arndt (Fig. 8); writer: Jerry Fury.
9. Letterhead logo for Base Camp Promotions. Art director: Eric Madsen/The Office of Eric Madsen, Minneapolis; designers: Eric Madsen, Sara Leffler.
10. Logo for Minnesota Interactive Marketing Association. Design firm: Larsen Design+Interactive, Minneapolis; art director: Emily Eaton; designer: Peter Langlais; creative director: Rachel Huff.
11. Vascular access logo for Scimed, a medical products company. Design director: Richard Boynton/Hunt Adkins, Minneapolis; designer: Patrick Nistler.
- 12, 13. Posters for MCC. Design firm: Periscope, Minneapolis; art director: Dave Dickey; photography: Periscope; writer: Mark Wegwerth.





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14. Ad for University of St. Thomas.

Agency: Clarity Coverdale Fury, Minneapolis; art director: Paul Stechschulte; writer: Kaelan Richards.

15, 16. Ads for The Episcopal Church. Agency: Dalton Creative, Minneapolis; art director: Rob Dalton; photographer: Curtis Johnson; writer: Jim Newcombe.

17. Poster for The Episcopal Church. Art director: Rob Dalton/Dalton Creative, Minneapolis; photographer: Curtis Johnson; writer: Jim Newcombe.

18. Ad for Camp Heartland. Agency: Fallon McElligott, Minneapolis; art director: Viv Walsh; writer: Riley Kane.

19, 20. Posters for Del's Bar (Home of the Hangover Healer). Art director: Doug Mickschl/Periscope, Minneapolis; photographer: Chris Sheehan; writer: Troy Longie.

21. Ad for the Peace Corps. Art director: Dave Dickey/Periscope, Minneapolis; writer: Mark Wegwerth.

22. Poster for American Humane Association. Agency: Martin/Williams Advertising, Minneapolis; art director: Jeff John; writer: Cathy Ostlie.

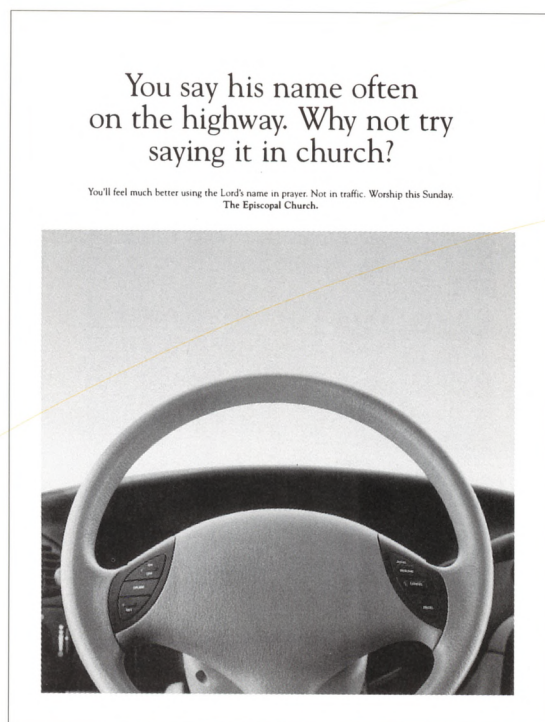
23. Poster for Optimist Club. Agency: Fallon McElligott, Minneapolis; art director: Dawn McCarthy; writer: Riley Kane.

24. 1998 Magic 8 Ball invitation. Design firm: Sheba Concept & Design, Minneapolis; designer: Cathy Fideler; illustrator: Katherine Dunn.

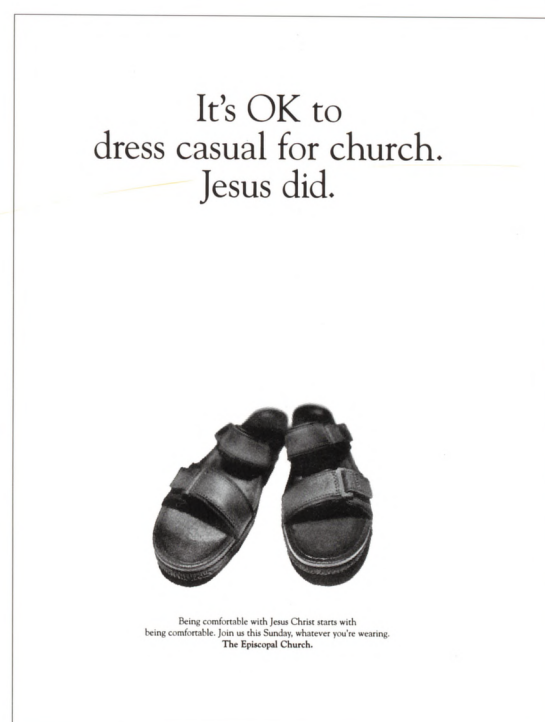
25. Capabilities icons for Entolo (left to right: 3D design, graphic design, multimedia, client services, architecture, marketing, graphic production, fabrication, tradeshow services). Art director: James Henke/Entolo, Minneapolis; designer: Roland Eidahl.

26. Logo for Main Street Brewery. Designer/illustrator: Haley Johnson/Haley Johnson Design Co., Minneapolis; agency: Work.

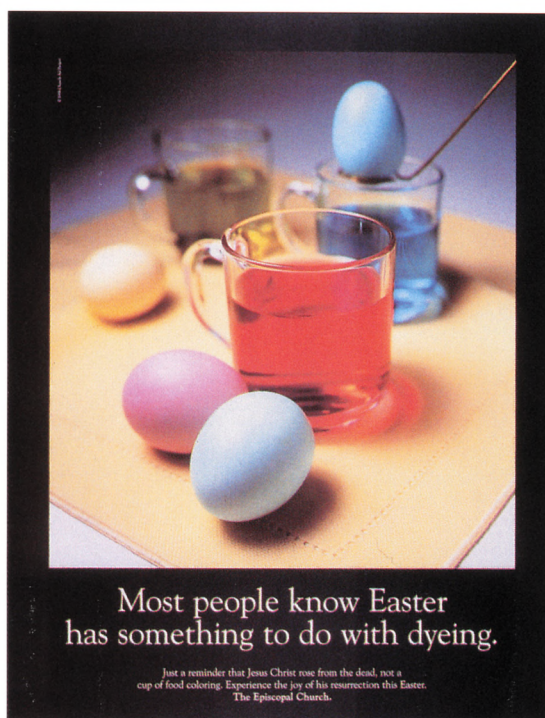
27. Logo for Base Camp Café (located within an outdoor sporting goods store). Designer/illustrator: Cathy Fideler/Sheba Concept & Design, Minneapolis.



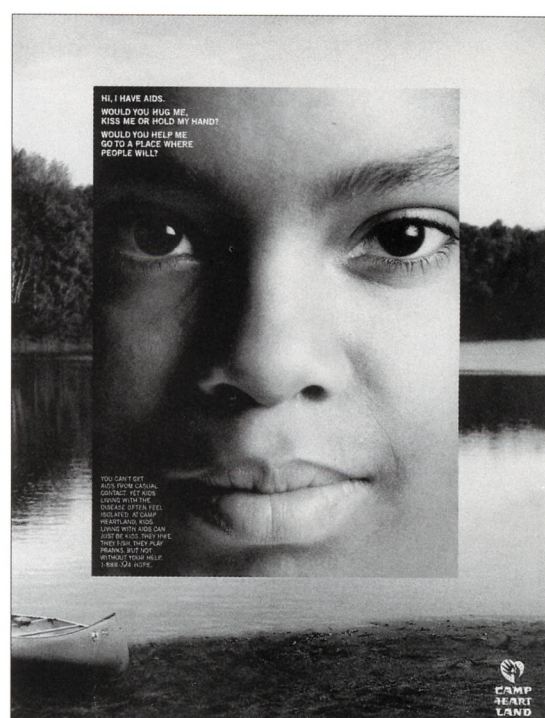
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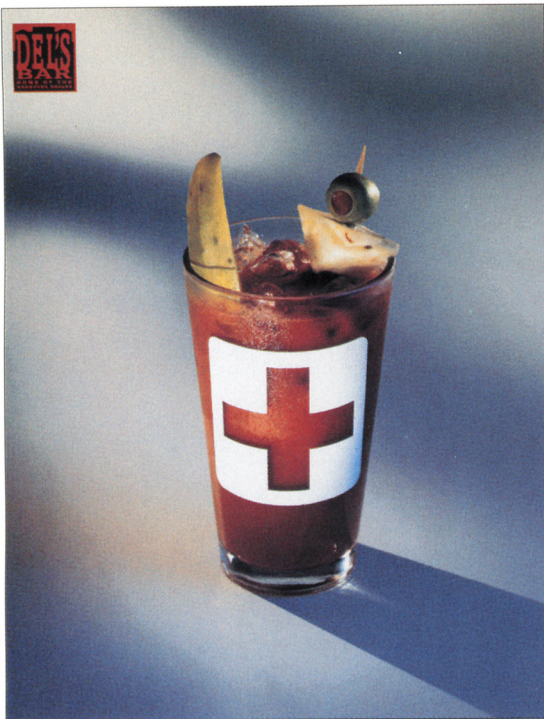


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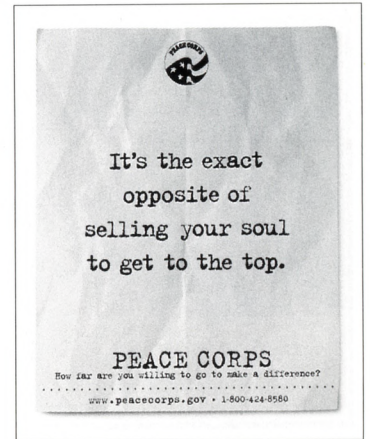




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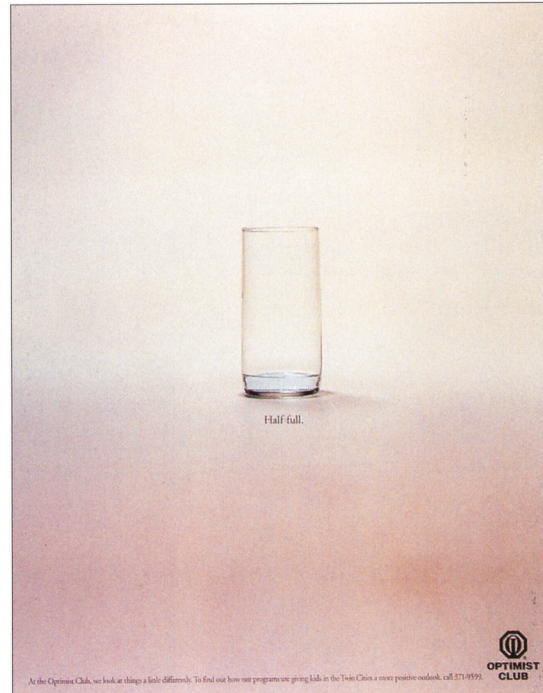
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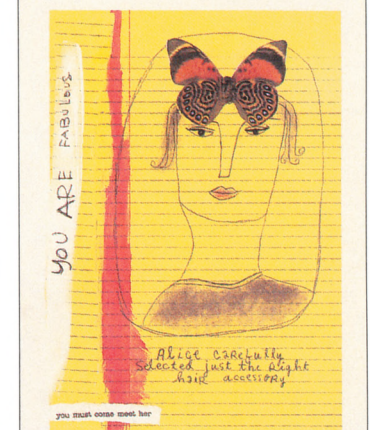
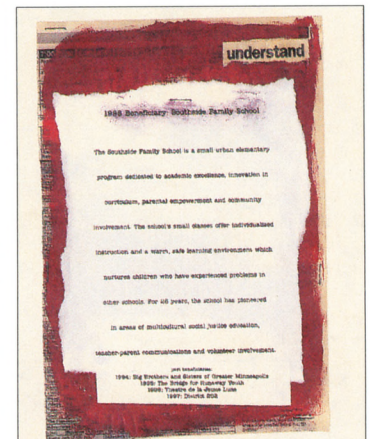
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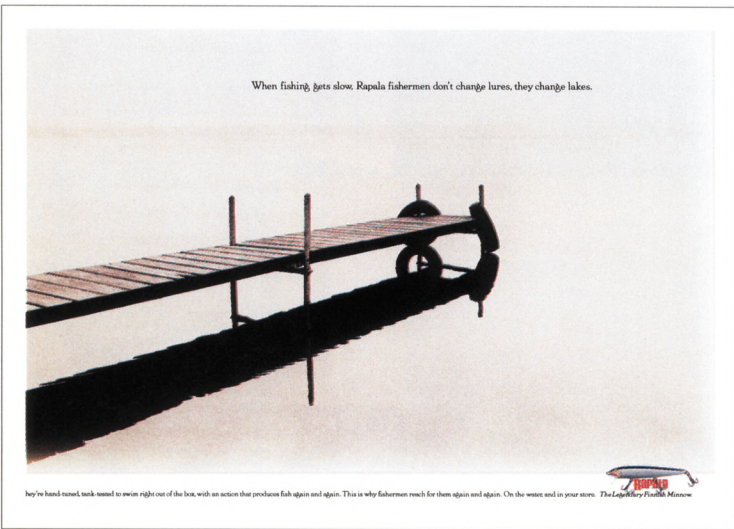




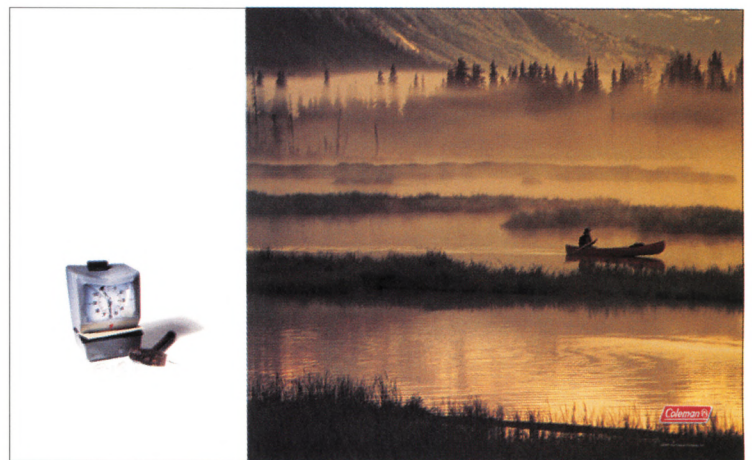
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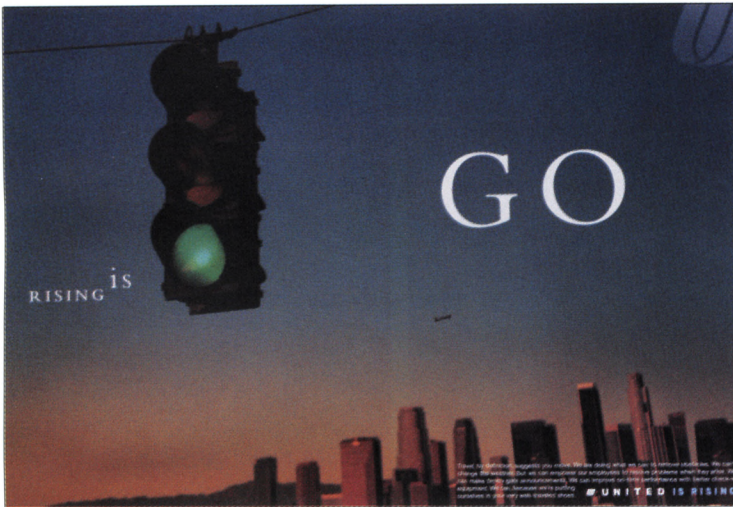


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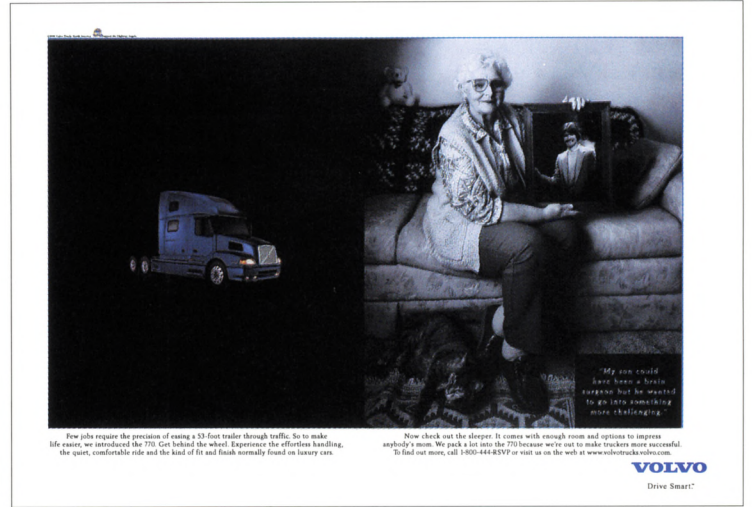


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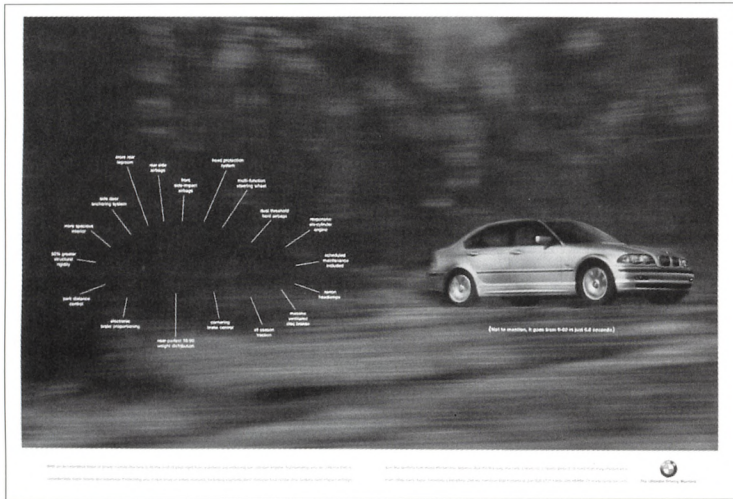




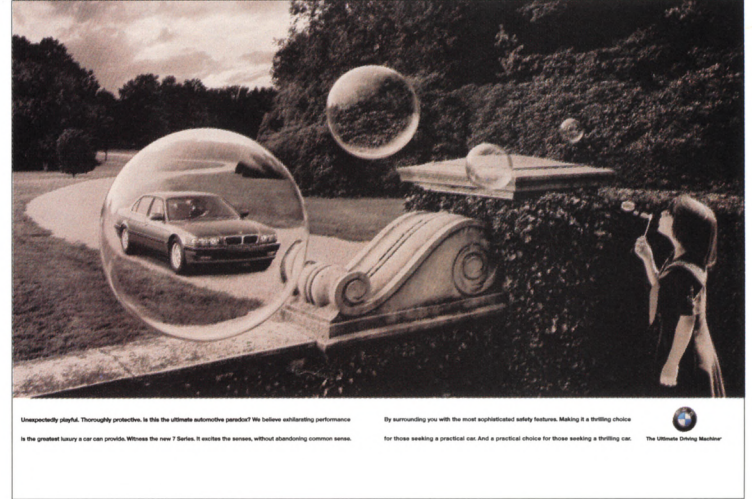
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**28.** Ad for OMC/Chris Craft. Agency: Carmichael Lynch, Minneapolis; art director: Dave Damman; photographers: Darran Reese, Curtis Johnson; writer: Michael Hart.  
**29.** Ad for OMC/Stratos. Agency: Carmichael Lynch, Minneapolis; art director: Brian Kroening; photographer: Clint Clemens; writer: Derek Pletch.  
**30.** Ad for Normark Rapala. Art director: Frank Haggerty/Carmichael Lynch, Minneapolis; writer: Jim Nelson.  
**31.** Ad for Coleman. Agency: Martin/Williams Advertising, Minneapolis; art director: Jim Henderson; photographers: Robin Hood, Chris Johnson (product); writer: Tom Kelly.  
**32.** Ad for Federal Cartridge Systems. Art director: Ray Fesenmaier/Martin/Williams Advertising, Minneapolis; photographer: Greg Sweney; writers: Christopher Wilson, Tom Connors.  
**33.** Ad for Salomon. Agency: Carmichael Lynch, Minneapolis; art directors: Paul Asao, Jeff Terwilliger; photographer: Per Breiehagen; writer: Tom Camp.  
**34.** Symbol for Design Service & Interiors. Art director: John Reger/Design Center, Minnetonka; designer: Sherwin Schwartzrock.  
**35.** Product literature symbols for Sims Deltec. Designer: Mark Juckel/Mission

Critical Marketing, Minneapolis; creative director: Gerry Schmitt.  
**36.** Ad for United Airlines. Agency: Fallon McElligott, Minneapolis; art director: Chris Robb; writer: Kara Goodrich.  
**37.** Ad for Volvo trucks. Agency: Carmichael Lynch, Minneapolis; art director: Frank Haggerty; photographer: Joel Grimes; writer: Glen Wachowiak.  
**38, 39.** Ads for BMW. Art director: Steve Sage/Fallon McElligott, Minneapolis; photographers: Michael Raushe (Fig. 38), Graham Westmoreland (Fig. 39); writers: Riley Kane (Fig. 38), Tom Rosen (Fig. 39).  
**40.** Poster for BMW. Art director: Steve Sage/Fallon McElligott, Minneapolis; writer: Tom Rosen.  
**41.** Poster for Johnsonville Sausage. Agency: Clarity Coverdale Fury, Minneapolis; art director: Paul Stechschulte; photographer: Curtis Johnson; writer: Kelly Trewartha.  
**42.** Logo for The Herbal Café. Designer/illustrator: Haley Johnson/Haley Johnson Design Co., Minneapolis.



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**43, 44.** Ads for Harley-Davidson.

Agency: Carmichael Lynch, Minneapolis; art director: Paul Asao; photographer: Shawn Michienzi; writer: Jim Nelson.

**45.** Ad for Schwinn. Agency: Carmichael Lynch, Minneapolis; art director: Glenn Gray; photography: Parallel Productions; writer: Tom Camp.

**46.** Ad for Harley-Davidson MotorClothes. Agency: Carmichael Lynch, Minneapolis; art director: Glenn Gray; photographer: Shawn Michienzi; writer: Tom Camp.

**47.** Poster for Minnesota Motorcycle Safety Center. Agency: Martin/Williams Advertising, Minneapolis; art director: Randy Hughes; photographer: Shawn Michienzi/Ripsaw; writer: Tom Kelly.

**48.** Ad for Lincoln Financial Group. Agency: Martin/Williams Advertising, Minneapolis; art director: Jeff Jahn; writer: Tom Kelly.

**49.** Logo for Rosemount Office Systems. Designer: Joe Monnens/Initio, Minneapolis; creative director: Scott Sample.

**50.** Poster for Net Play. Art director: Dave Dickey/Periscope, Minneapolis; writer: Scott Dahl.

**51.** Poster for Bob's Java Hut. Art director: Trey Fortner/Periscope, Minneapolis; photographer: Steve McHugh; writer: Scott Dahl.

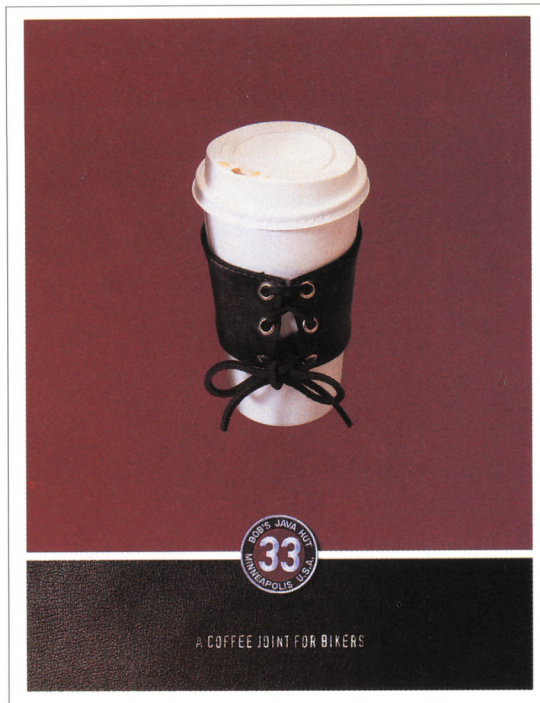
**52.** Ad for Belvedere Vodka. Agency: Clarity Coverdale Fury, Minneapolis; art director: Jac Coverdale; photographer: Raymond Meeks; writer: Jerry Fury.

**53, 54.** Ads for Hewi, USA. Agency: Gabriel Diericks Razidlo, Minneapolis; art director: Wayne Thompson; photography: Shawn Michienzi/Ripsaw; writer: Tom Gabriel.

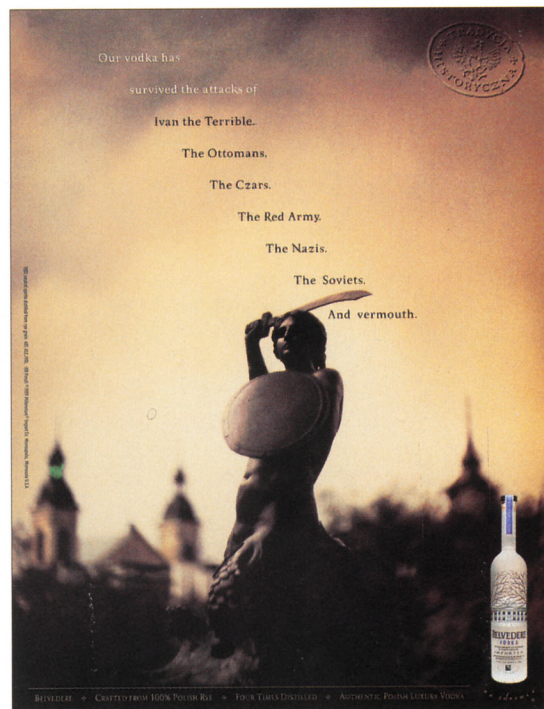
**55.** Children's Hospital political event icon. Designer/illustrator: Cari Johnson/Parachute Design, Minneapolis.

**56.** Wedding invitation symbol. Design firm: Design Center, Minnetonka; art director: John Reger; designer: Sherwin Schwartzrock; client: Christy Benwit.

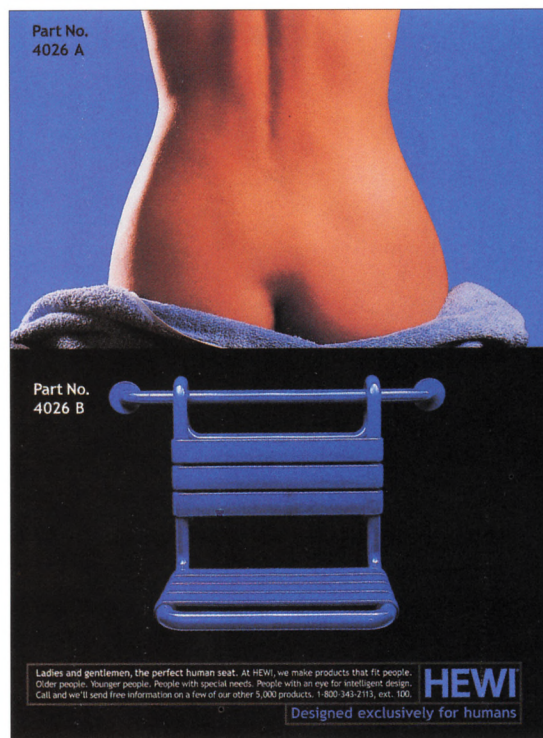
**57.** Television font for Kilter, Inc. Art director: Cynthia Knox/Kilter, Inc., Minneapolis; designer: Jamie Parker.



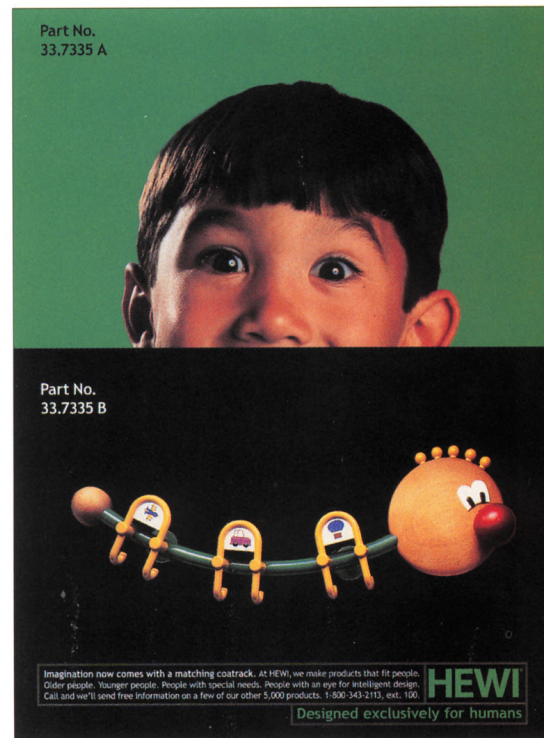
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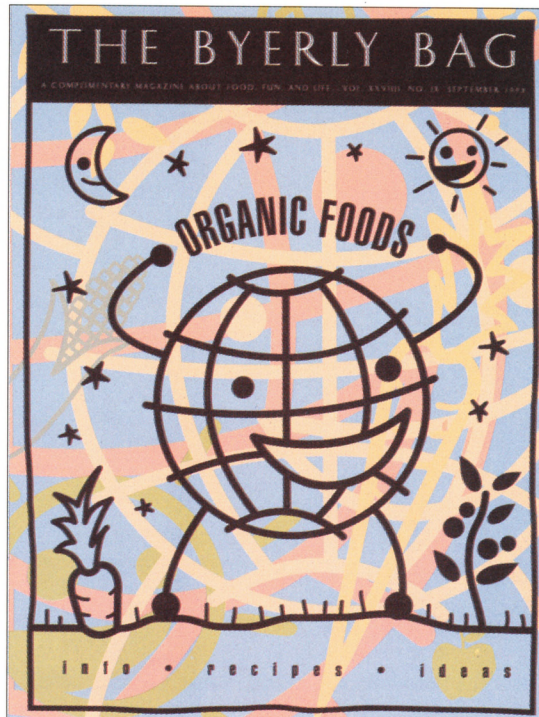
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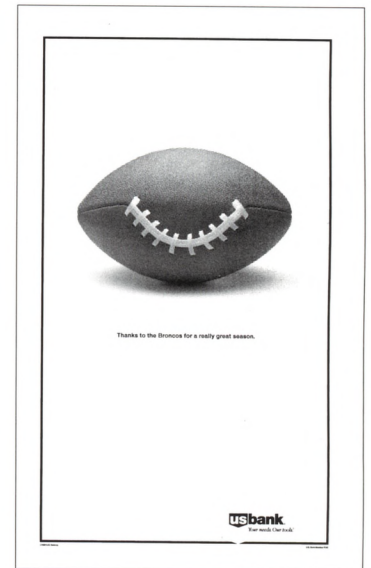




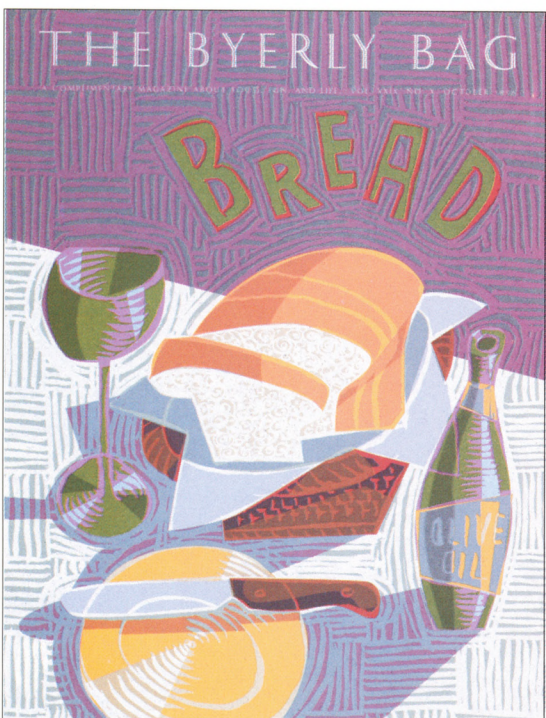
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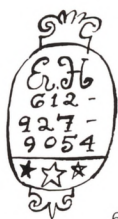


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- 58, 59, 61.** Covers of *The Byerly Bag*, in-store publication of Byerly's. Design firm: Design Center, Minnetonka; art director: John Reger; designers: Sherwin Schwartzrock (Figs. 58, 61), Cory Docken (Fig. 59).
- 60.** Ad for US Bank. Agency: Martin/Williams Advertising, Minneapolis; art director: Melissa Johnson; photographer: Tom Connors; writer: Vince Beggin.
- 62.** Cover of meeting handbook for Fourth Shift International User Group. Art director: John Reger/Design Center, Minnetonka; designer: Jon Erickson.
- 63, 64.** Self-promotional logo/letterhead (Fig. 63) and drawing (Fig. 64) for illustrator Eric Hanson, Minneapolis.
- 65.** Ad for Mothers Against Drunk Driving. Agency: Clarity Coverdale Fury, Minneapolis; art director: Steve Sage; photographer: Joel Larson; illustrator: Bob Weideman/Digital Illusion; writer: Michael Atkinson.
- 66.** Ad for Sorel. Agency: Martin/Williams Advertising, Minneapolis; art director: Bryan Michurski; photographer: Jake Armour; writer: Tom Kelly; retoucher: Brad Palm.
- 67.** Poster for Bryant Lake Bowl Theater. Agency: Martin/Williams Advertising, Minneapolis; designer: Ann Taylor.
- 68.** Ad for Miller Lite. Agency: Fallon McElligott, Minneapolis; art director: Bob Barrie; photography: Chris Sheehan, stock; writer: Steve Johnston.
- 69.** Ad for Guthrie Theater. Art director/writer: Sally Wagner/Sally J. Wagner, Inc., Minneapolis.
- 70.** Holiday card for Graphique de France. Illustrator: Eric Hanson, Minneapolis.
- 71.** Toiletries packaging for The Thymes Limited. Art director: Leslie Ross/The Thymes Limited, Minneapolis; designer/illustrator: Mike Ehlen.

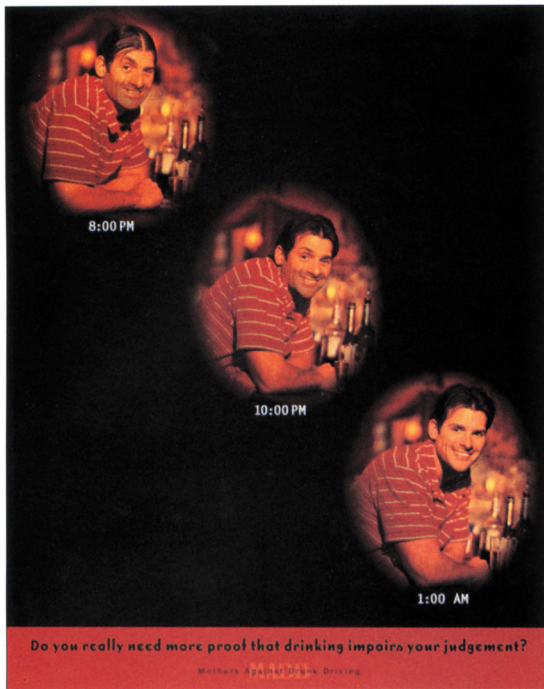


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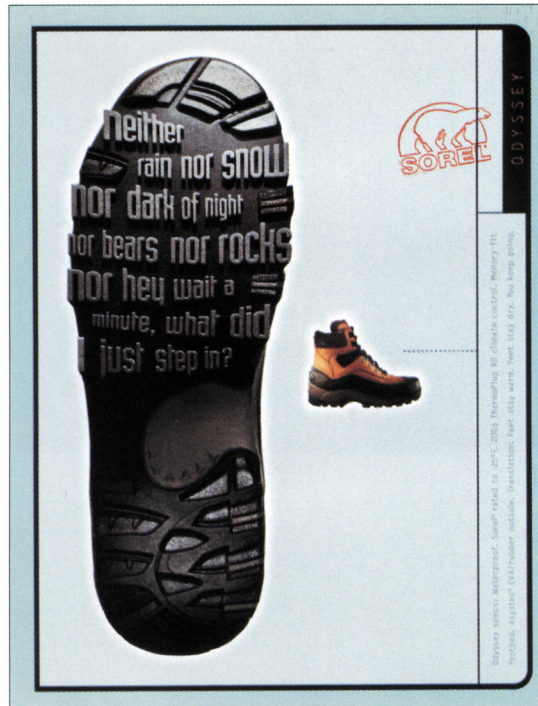


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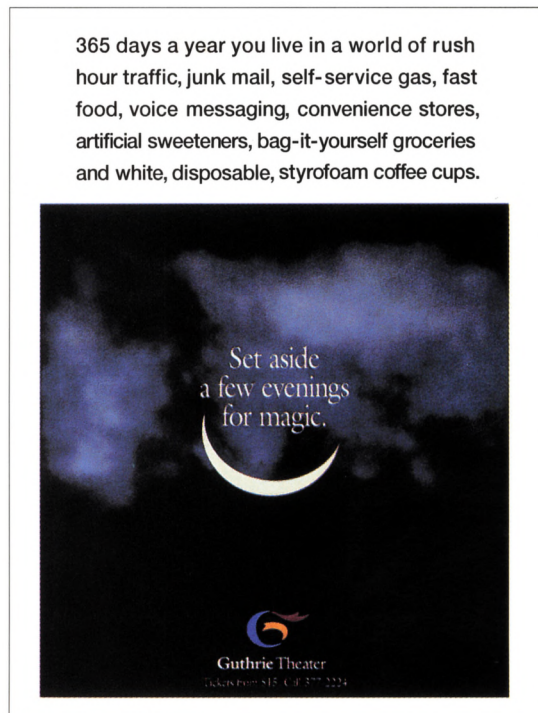
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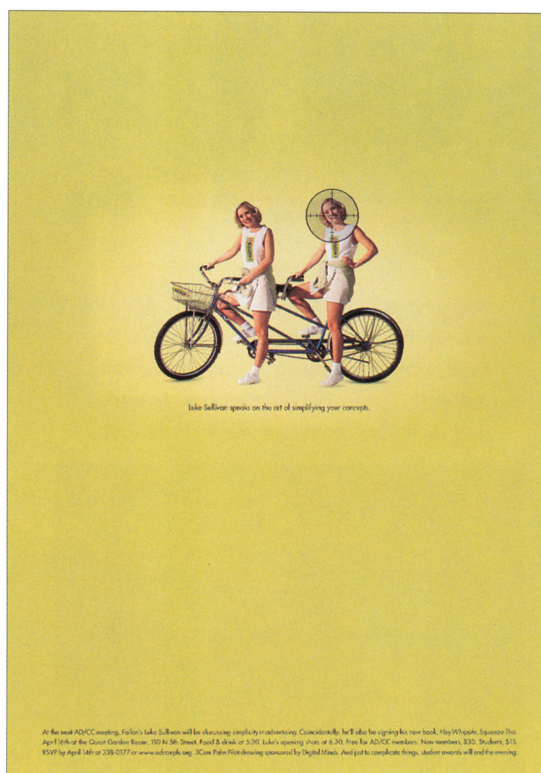




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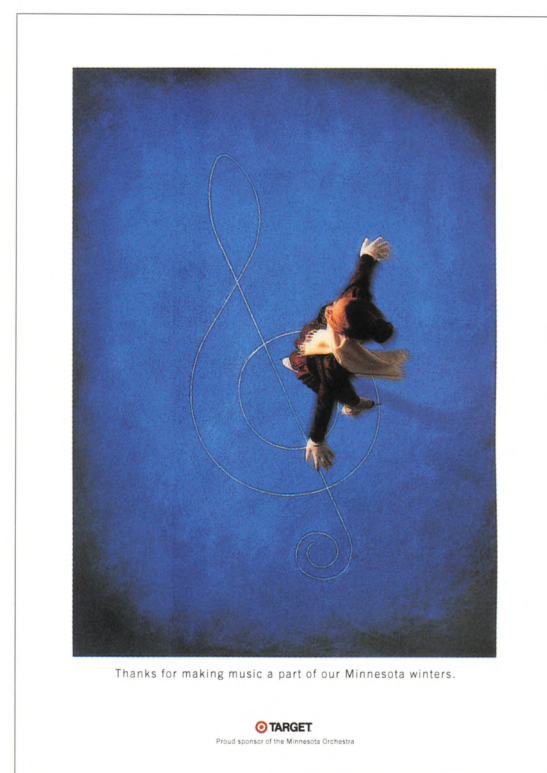
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**72.** Family portraits promotion for French Paper. Design firm: Charles S. Anderson Design, Minneapolis; art directors: Charles S. Anderson, Todd Piper-Hauswirth; designers: Charles S. Anderson, Todd Piper-Hauswirth, Kyle Hames, Erik Johnson.

**73.** Stationery for Aisle Five. Designer: Brian Adducci/Yamamoto Moss, Minneapolis.

**74.** Stationery for FirstCallNet division of United Way. Designer: Jeff Ess/StIMULi Brand Development, Minneapolis.

**75.** Announcement of a talk by Luke Sullivan, of Fallon McElligott, at an AD/CC meeting. Agency: Fallon McElligott, Minneapolis; art director: Dawn McCarthy; photographer: Tony Martin; writer: Dean Buckhorn.

**76.** Ad for Target touting its sponsorship of the Minnesota Orchestra. Agency: Dalton Creative, Minneapolis; art director: Jennifer Russo; photographer: Chris Sheehan; writer: Mark Wegwerth.

**77.** Logo for Edina Realty Home Services. Designer: Suzanne Taylor/Group Design, Minneapolis.

**78.** Logo for Mirror Ball Tour, a small club tour by a collection of swing bands. Design firm: Rapp Collins Communications, Minneapolis; art director: Yves Roux; designer: James Rahn; illustrator: Paul Rogers; client: Freschetta.

**79.** Logo for Details, a wedding and specialty cake maker. Designer/illustrator: Mary Brucciani/Welsh+Associates, Minneapolis.



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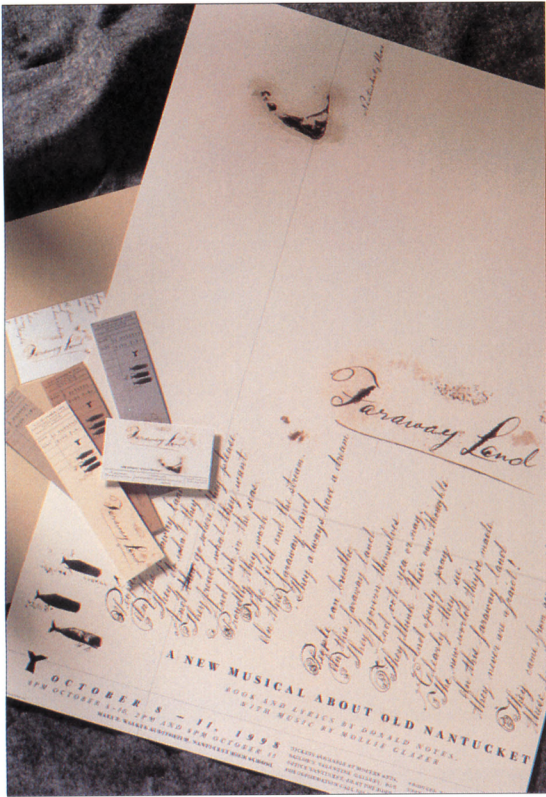


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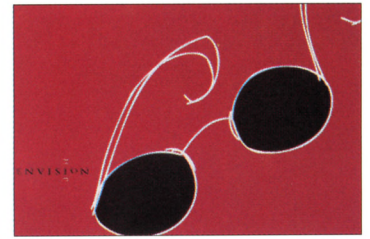




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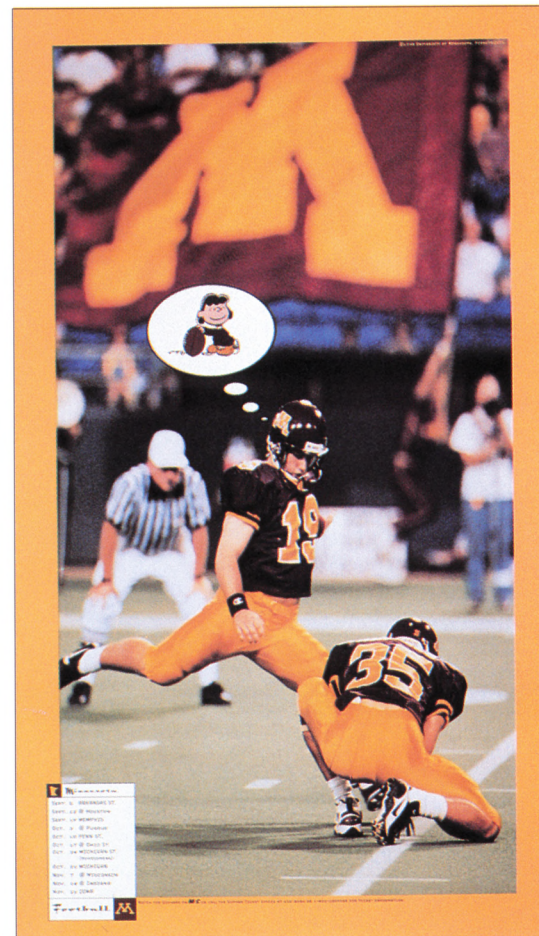
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**80.** Symbol for Schwan's USA Cup, an international youth soccer tournament. Design firm: Rapp Collins Communications, Minneapolis; art director: Yves Roux; designer/illustrator: James Rahn; creative director: Bruce Edwards.

**81.** Stationery and promotional items for Faraway Productions. Art director: Kevin Kuester/Kuester Partners, Minneapolis; designer: Bob Goebel; illustrator: Elvis Swift.

**82.** Logo/stationery for Sally J. Wagner Inc., Minneapolis. Designer: Sally Wagner.

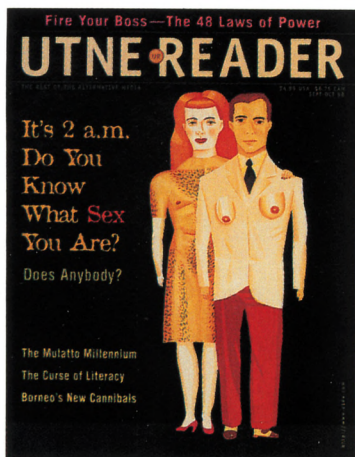
**83.** Self-promotional mailer for Envision, Design That Works Inc., St. Peter. Art directors: Nancy Jordet, Kris Higginbotham; designer: Sharon Stevenson; illustrators: Kris Higginbotham, Nancy Jordet, Sharon Stevenson.

**84.** Promotional postcard for St. Paul Medical Services. Art director: Brock Davis/Hunt Adkins, Minneapolis; photographer: Warwick Green; writer: Ned Brown-Stephens.

**85.** 1997 annual report for Berlitz International. Design firm: Rapp Collins Communications, Minneapolis; art director: Bruce Edwards; designer: John Stucker; photographers: Tom Feiler, Bill Hayward; writer: Sherrie Thomas; electronic production: Gretchen Hanson, Joy Himmer.

**86.** Gophers schedule poster for University of Minnesota. Agency: Fallon McElligott, Minneapolis; art director: Sean Robertson; writer: Allon Tatarka.





87.

**87.** Cover of *Utne Reader*. Art director: Lynn Phelps/MSP Communications, Minneapolis; illustrator: Juliette Borda; client: Lens Publishing.

**88.** Promotional envelope for the *Star Tribune*. Designer/illustrator: Lisa Ruetten/*Star Tribune*, Minneapolis; writer: Kris Dunlap.

**89.** Ad for Timex Corp. Agency: Fallon McElligott, Minneapolis; art director: Steve Sage; writer: Riley Kane.

**90.** Ad for No Name Exhibitions. Agency: Fallon McElligott, Minneapolis; art director: Jenny Carpenter; photographer: Craig Perman; writer: Riley Kane.

**91.** Ad for Formica Flooring. Agency: Carmichael Lynch, Minneapolis; art director: Brian Kroening; photographers: Ron Crofoot, Steve Henke; writer: Phil Calvit.

**92.** Logo for Katie's Honey. Designer: Haley Johnson/Haley Johnson Design Co., Minneapolis; illustrators: Haley Johnson, Eva Heibl; client: Bill's Bees.

**93.** Logo for FastFunds. Designers: Brad Norr, Daniel Anderson/Brad Noor Design, Minneapolis.

**94.** Logo for Wooden Dreams. Designer: Lisa Haines/Group Design, Minneapolis.

**95.** Ad for Great Plains Software. Agency: Periscope, Minneapolis; art director: Julie Blade-Larson; photographer: Tom Connors; writer: Nancy Mandela.

**96.** Ad for 3m Scientific Anglers. Agency: Martin/Williams Advertising, Minneapolis; art director: Jon Montgomery; photographers: Andy Anderson, Chris Sheehan (product); writer: John Francis; lettering: Todd A.P. Jones.

**97.** Ad for Cenex. Photographer: Joel Sheagren, Minneapolis; art directors: Dave Schad, Ray Klempka/Colle McVoy.

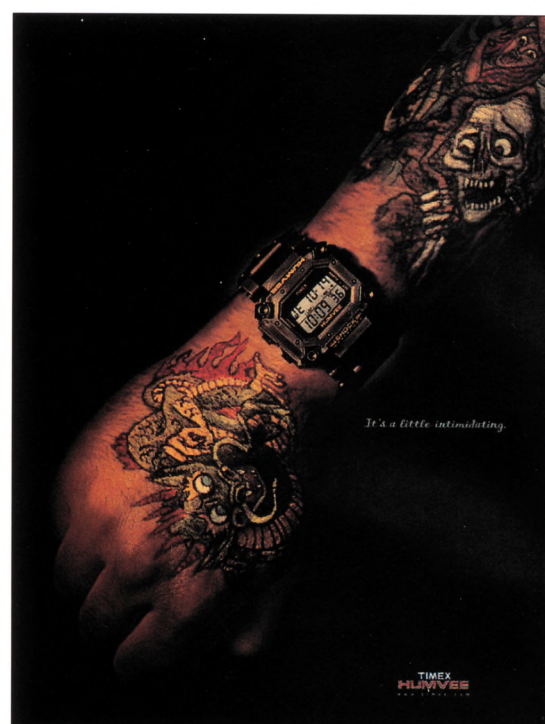
**98.** Ad for Al Hagen's Yesterday Auto Sales. Agency: Martin/Williams Advertising, Minneapolis; art director: Randy Hughes; writer: Lyle Wedemeyer.

**99.** Ad for American Standard. Agency: Carmichael Lynch, Minneapolis; art director: Brian Kroening; photographer: Ron Crofoot; writer: Phil Calvit.

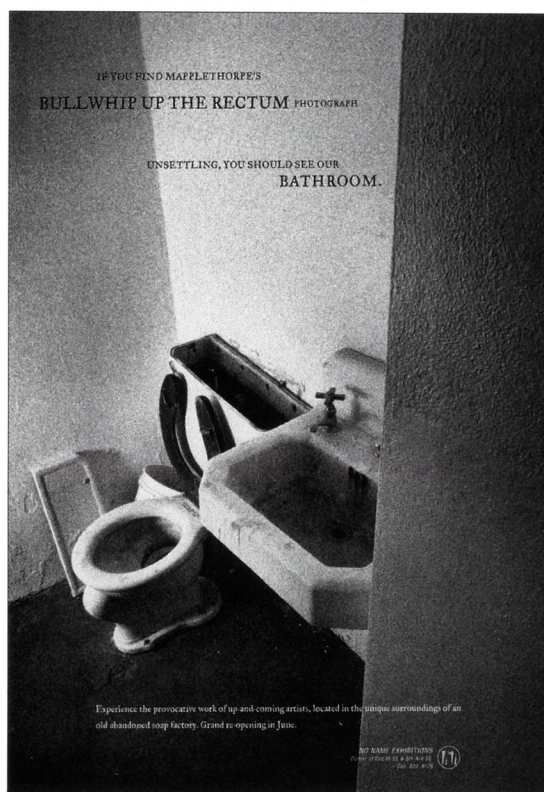
**100.** Ad for Brown Forman/Bolla. Agency: Carmichael Lynch, Minneapolis; art directors: Chris Lange, Randy Tatum; photographers: Bill Phelps, Chris Sheehan; writer: Derek Pletch.



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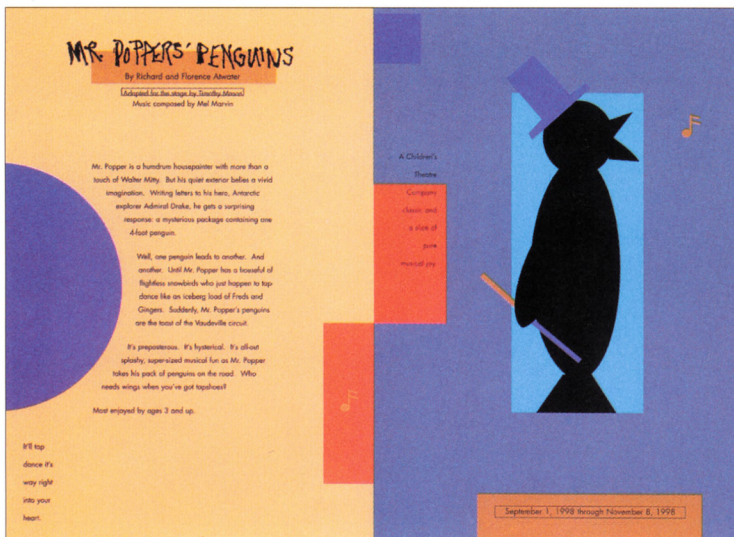


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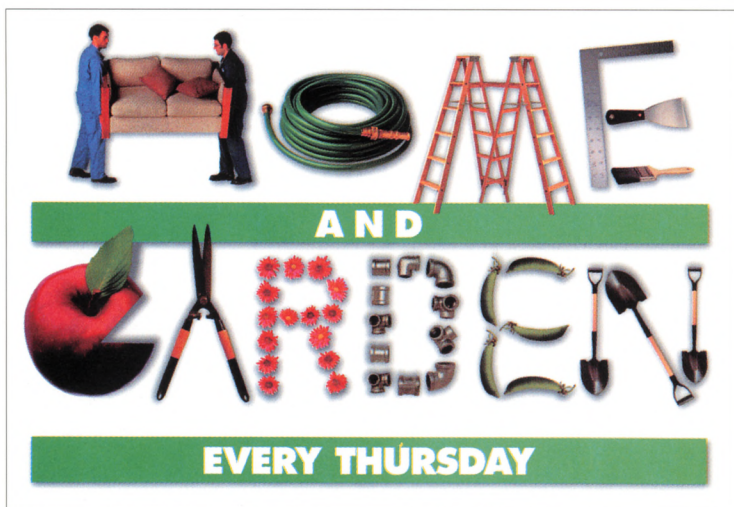




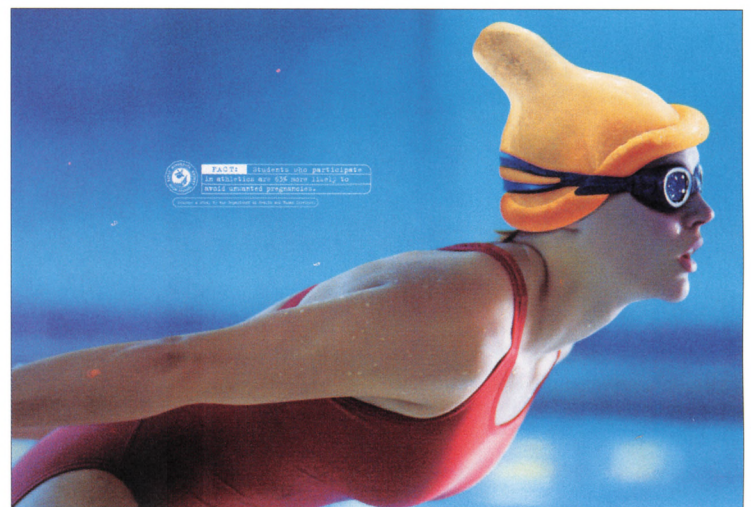
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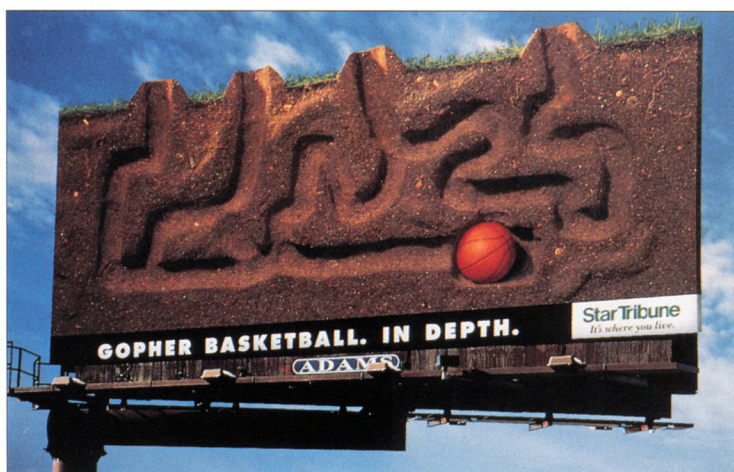
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**101.** Promotional brochure, "Play Stations for the Mind," for The Children's Theatre Co. Art director: Cindy Olson/Olson & Co., Minneapolis; designer: Lynn Schulte; photographer: Warwick Green.

**102.** Ad for Dublin Productions (Hollywood). Agency: Hunt Adkins, Minneapolis; art director: Steve Mitchell; photographer: Rick Dublin; writer: Doug Adkins.

**103.** Poster for the Star Tribune. Art director: Christopher Weber/Star Tribune, Minneapolis; writer: Kris Dunlap.

**104.** Poster for Minnesota State High School League. Agency: Martin/Williams Advertising, Minneapolis; art director: Jeff Jahn; photographer: Joel Larson; writer: Brian Tierney; retoucher: Brad Palm.

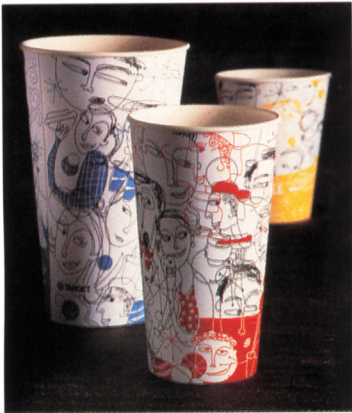
**105.** Billboard for the Star Tribune. Agency: Gabriel Diericks Razidlo, Minneapolis; art director: Wayne Thompson; photography: Curtis Johnson & Associates; writer: Tom Gabriel.

**106, 107.** Target beverage cups. Design firm: Studio d Design, Minneapolis; designer: Laurie DeMartino; illustrator (Fig. 106): Paulina Reyes; client: Target Stores.

**108.** Ad for DBI/SALA. Agency: Clarity Coverdale Fury, Minneapolis; art director: Jac Coverdale; photographer: Vito Palmisano; writer: Michael Atkinson.

**109.** Ad for Cherry Coke. Design firm: Charles S. Anderson Design, Minneapolis; agency: Cliff Freeman Partners; art directors: Kevin Roddy, Charles S. Anderson, Todd Piper-Hauswirth; designer: Todd Piper-Hauswirth; illustration: CSA Archive, Erik Johnson.





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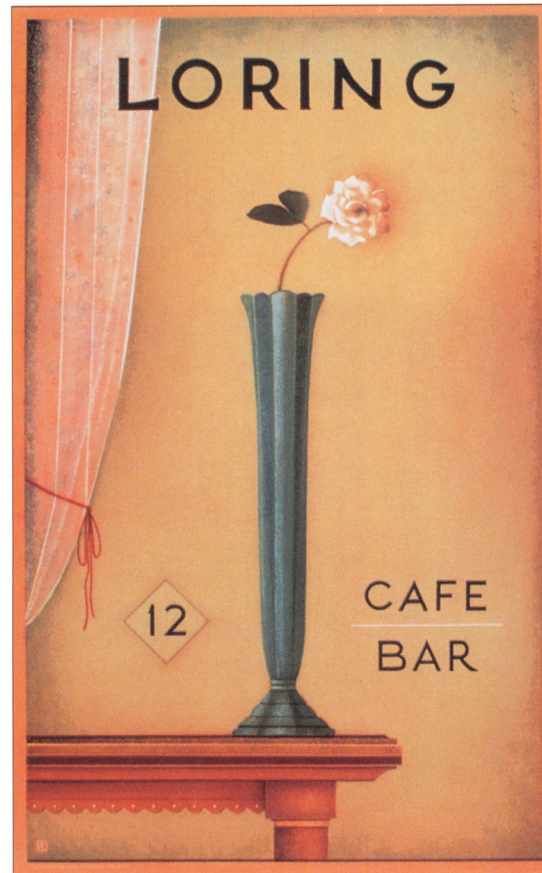
- 110.** Birth icons for a recent father. Designer: Travis Olson, Kilter, Inc., Minneapolis; client: Tim Schumann.
- 111.** 12th anniversary poster for Loring Café & Bar. Designer/illustrator: Steven Rydberg, Minneapolis.
- 112.** Ad for d'palmz. Agency: Carmichael Lynch, Minneapolis; art director: Jason Smith; photographer: Steve McHugh; writer: Roger Hoard.
- 113.** Identity for Fallon McElligott press kit. Design firm: Duffy Design & Interactive, Minneapolis; designer/illustrator: Tom Riddle; creative director: Joe Duffy.



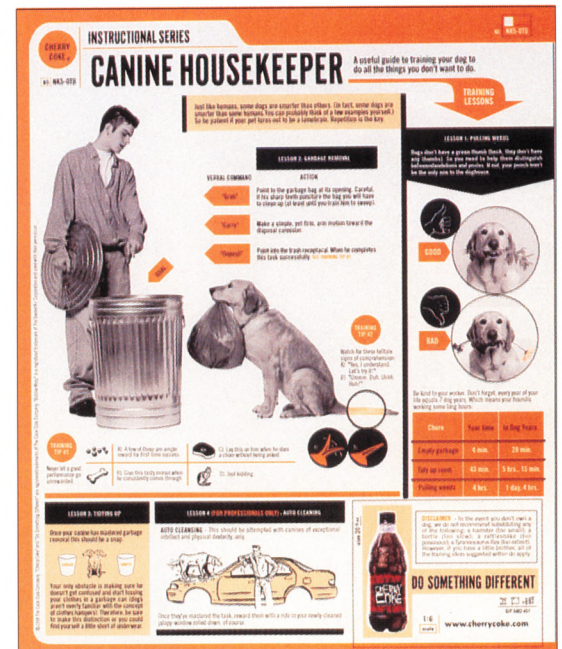
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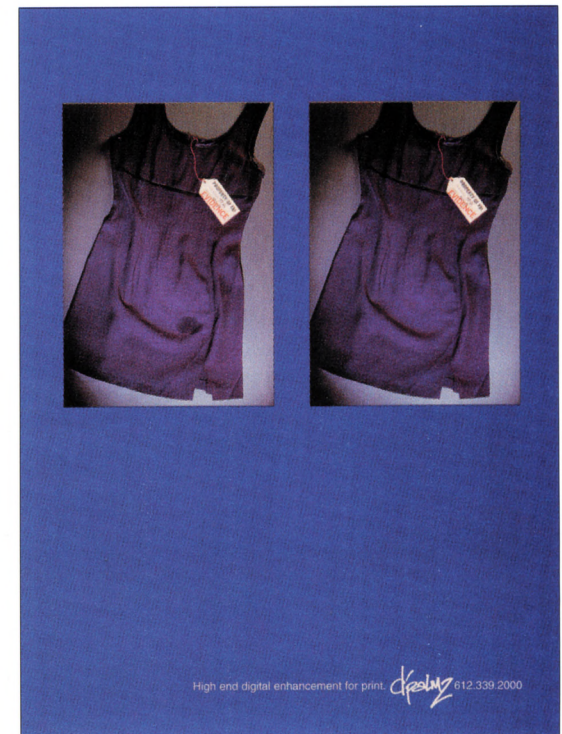
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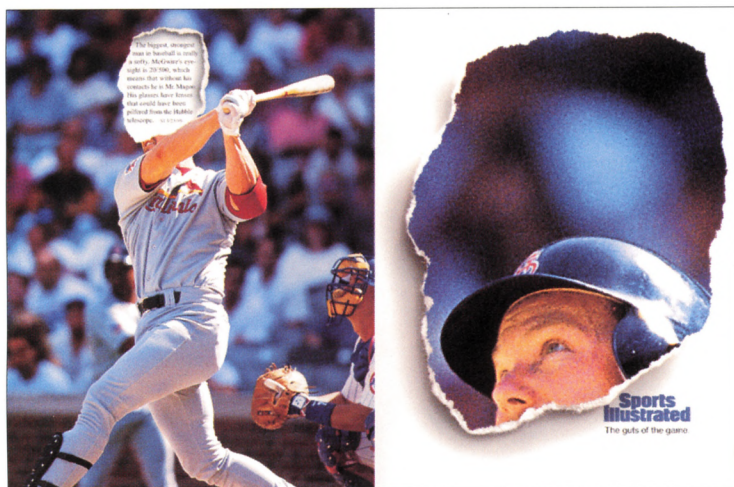




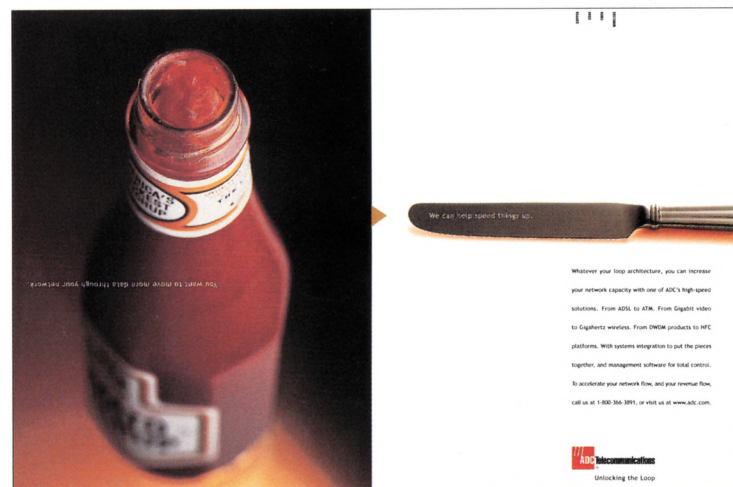
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**114-116.** Spreads from *Utne Reader*. Art director: Lynn Phelps/MSP Communications, Minneapolis; designers: Diane Hart (Figs. 114-116), Lynn Phelps (Figs. 114, 116); illustrator (Fig. 115): Philippe Weisbecker; sculpture (Fig. 114): Irina Nakhova; calligraphy (Fig. 114): Sean Kernan; client: Lens Publishing.

**117.** "Peek" promotional booklet for Potlatch Corp. Design firm: Kuester Partners, Minneapolis; art director: Kevin Kuester; designer: Bob Goebel; illustrator (shown): Jeffrey Fisher; photographers (shown): Rick Stuhlsatz, David Sokosh, John Reed Forsman, Graphistock.

**118.** "Putting a Face on the Poor" fundraising booklet for Catholic Charities. Design firm: Schermer Kuehl, Minneapolis; art directors: Scott Kuehl, Chris Schermer; designer: Doug Allan; photographers: Marc Norberg, Brady Willette.

**119.** "Mountie 99" brochure for Potlatch Corp. Designer: Thom Middlebrook/Kuester Partners, Minneapolis; photographer: Craig Perman.

**120.** Logo for Bailey Nurseries. Art director: John Reger/Design Center, Minnetonka; designer: Sherwin Schwartzrock.

**121.** Ad for Animal Humane Society. Art director: Sally Wagner/Sally J. Wagner Inc., Minneapolis; photographer: Sarah Jorde; writer: John Jarvis.

**122.** Ad for Hurd Windows. Agency: Bozell Kamstra, Minneapolis; art director: Bob Kay; writer: John Vipond.

**123.** Ad for *Sports Illustrated*. Agency: Fallon McElligott, Minneapolis; art director: Bob Barrie; photographer: Stephen Green; writer: Linda Birkenstock.

**124.** Ad for ADC Telecommunications. Agency: Periscope, Minneapolis; art director: Mark Hammersen; photographer: Kyle Johnson MacPherson; writer: Charlie Callahan.

**125.** "Basics" Speckleton promotion for French Paper Co. Designer: Laurie DeMartino/Studio d Design, Minneapolis; photographer: Steve Belkowitz; writer: Lisa Pemrick.

**126, 127.** Packaging for products designed by Michael Graves. Design firm: Design Guys, Minneapolis; art director: Steven Sikora; designers: Steven Sikora, Gary Patch, Scott Thares; project director: Julie Utendorfer; client: Target Stores.



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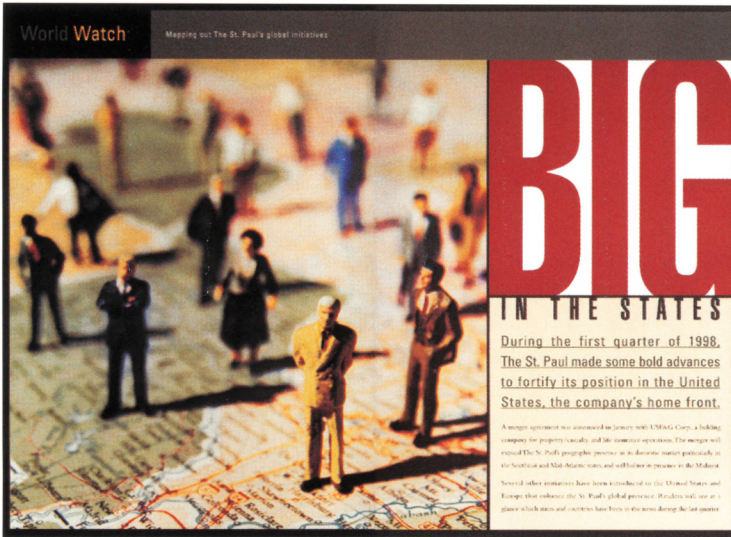


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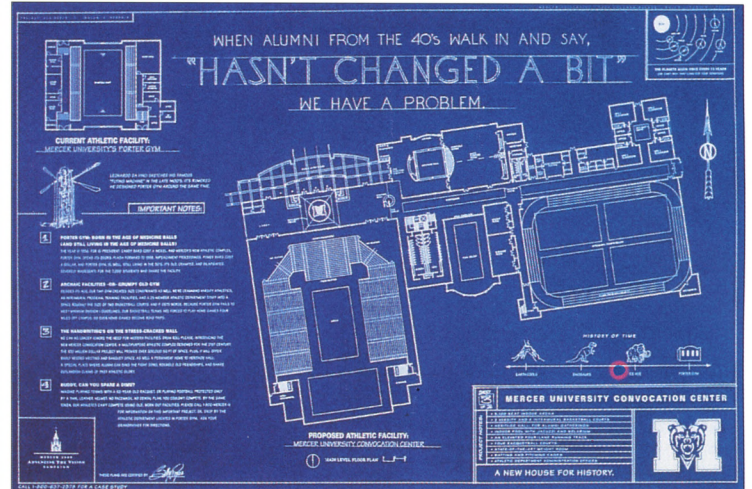


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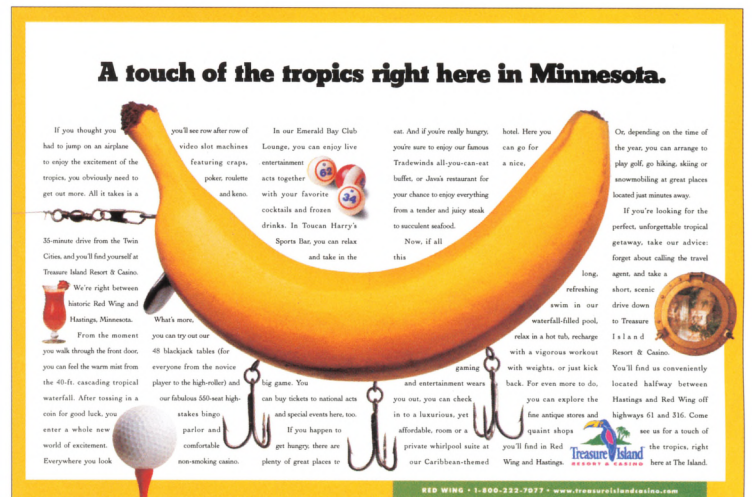
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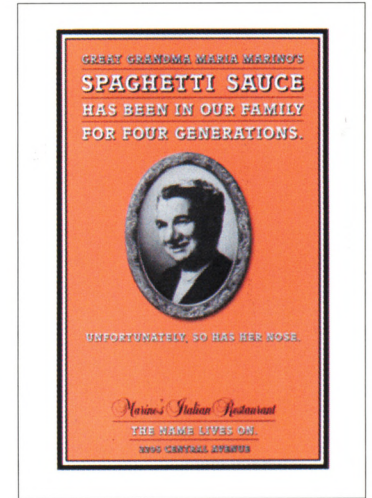




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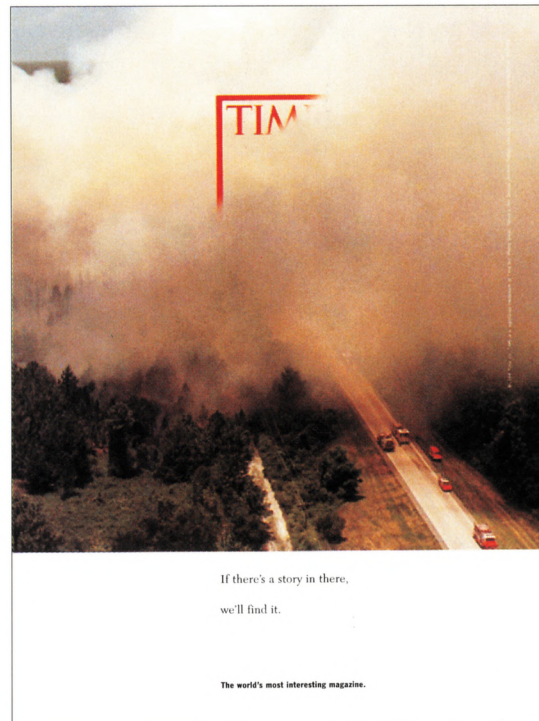
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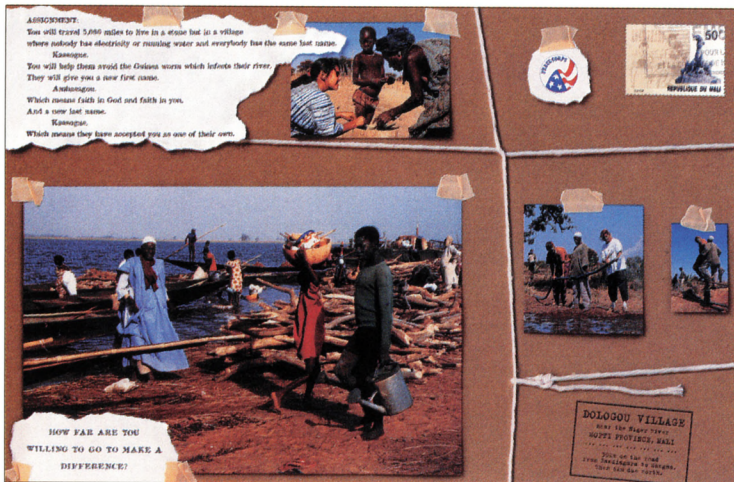


- 128.** Spread from *The St. Paul World*. Art director: Jim Jackson/Little & Co., Minneapolis; designer: Mike Schacherer; photographer: Stephen Webster.
- 129.** Poster for Mercer University. Art director: Jason Smith/Carmichael Lynch, Minneapolis; writer: Mike Roe.
- 130.** Radiance ad for ChemRex. Agency: Martin/Williams Advertising, Minneapolis; art director: Michael Rogers; photographer: Tom Connors; writer: Charlie Hopper.
- 131.** Ad for Treasure Island Resort & Casino. Agency: Periscope, Minneapolis; art director: Brien Spanier; photography: Periscope; writer: Charlie Callahan.

142.

- 132.** Caribou Coffee gift packaging. Design firm: Carmichael Lynch Thorburn, Minneapolis; designer: Chad Hagen; illustrator: Jessie Heartland; writer: Karen Rajcic; creative director: Bill Thorburn.
- 133.** T-shirt for Rapp Collins Worldwide. Design firm: Rapp Collins Communications, Minneapolis; designer: James Rahn; illustrators: James Rahn, Gus Granger; creative director: Bruce Edwards.
- 134.** Logo for SubZero Advertising. Art director: Charles S. Anderson/Charles S. Anderson Design, Minneapolis; designer: Kyle Hames.
- 135.** Symbol for Space Ranger product line. Art director: John Reger/Design Center, Minnetonka; designer: Cory Docken; client: Scimed.
- 136.** Logo/letterhead for Mowers Photography. Designer: Sean Lien/Initio, Minneapolis; photographer: John Mowers.
- 137.** "Catch Your Dreams" retirement brochure for Target. Art director: Amy Usdin/Rapp Collins Communications, Minneapolis; photographer: Chris Sheehan; writer: Brad Ray.
- 138.** Invitation booklet to reception and tour of exhibit "Monet at Vétheuil" at Minneapolis Institute of the Arts. Art director: Eric Madsen/ The Office of Eric Madsen, Minneapolis; designers: Eric Madsen, Kim Feldman; illustrator: Chris Gall; client: Lowry Hill.
- 139.** Ad for Marino's Italian Restaurant. Art director: Doug Mickschl/Periscope, Minneapolis; photographer: Kyle Johnson-MacPherson; writer: Troy Longie.
- 140.** Poster for Camp Heartland fundraising campaign. Design firm: Duffy Design & Interactive, Minneapolis; art director: Alvin Colvin; designers/illustrators: Alvin Colvin, Sida Phungjiam; creative director: Joe Duffy.
- 141.** Ad for *Time*. Agency: Fallon McElligott, Minneapolis; art director: Bob Barrie; photographer: Joe Skipper; writer: Dean Buckhorn.
- 142.** Mailer sent to sponsors of FIFA 1999 Women's World Cup Organizing Committee. Designer: Alvin Colvin/Duffy Design & Interactive, Minneapolis.





143.



144.



145.



146.

**143.** Peace Corps ad. Art director: Dave Dicket/Periscope, Minneapolis; writer: Mark Wegwerth.

**144.** Ad for Lee Casuals. Agency: Fallon McElligott, Minneapolis; art director: Dawn McCarthy; photographer: Tony Martin; writer: Linda Birkenstock.

**145.** Promotional booklet for Potlatch Scout. Designer: Thom Middlebrook/Kuester Partners, Minneapolis; photographer: Craig Perman.

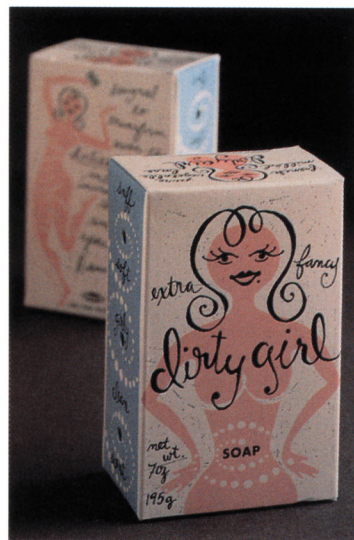
**146.** Ad for Lee Casual Collection. Agency: Fallon McElligott, Minneapolis; art director: Bob Barrie; photographer: Mark Lafavor; writer: Allon Tatarka; client: Bassett Walker.

**147.** Dirty Girl soap logo/package. Designer/illustrator: Haley Johnson/Haley Johnson Design Co., Minneapolis; client: Blue Q.

**148.** "Great Giving Book" for United Way of Minneapolis Area. Designers: Susan Hopp, Karl Schweikart/45 Degrees/Minneapolis; illustrator (shown): Stan Fellows; writer: Don Ball.

**149.** Symbol for Park Avenue United Methodist Church. Art director: Laurie DeMartino/Studio d Design, Minneapolis; designers: Laurie DeMartino, Zack Custer.

**150.** Logo for Taraccino Coffee chain. Art director: John Reger/Design Center, Minnetonka; designer: Todo Spichke.



147.



148.



149.



150.

MINNESOTA



## Illinois

Clients are decidedly optimistic, reports Tim Wilson, of Studio/Lab/Chicago. "They are growing substantially, and so are we," he says. A lot of the growth has come from clients' increased interest in building their brands. "They are becoming aggressive in realizing that their brand is their primary asset and that they need to feed that asset," says partner Guy Gangi of Mobium, also of Chicago. Another source of growth, of course, is Internet-related design and development. Firms like Design Kitchen (Chicago) find that this new business stream is augmenting, not replacing, print work. "It's helping us gain entirely new audiences," says DK's art director, Jamie Anderson. It's an exciting but challenging time. Clients are far more demanding than they've ever been, says Keith Christianson, partner in Balance Design in Rockford, "because they can be. It's part of our PalmPilot world."



153.



154.

**151, 152.** Front of ads for Tango cover stock ("... don't use this paper," concludes copy on back). Art director: Victoria Szymcek/Mobium Creative Group, Chicago; writer: Mike Speck; client: Inland-Eastex.

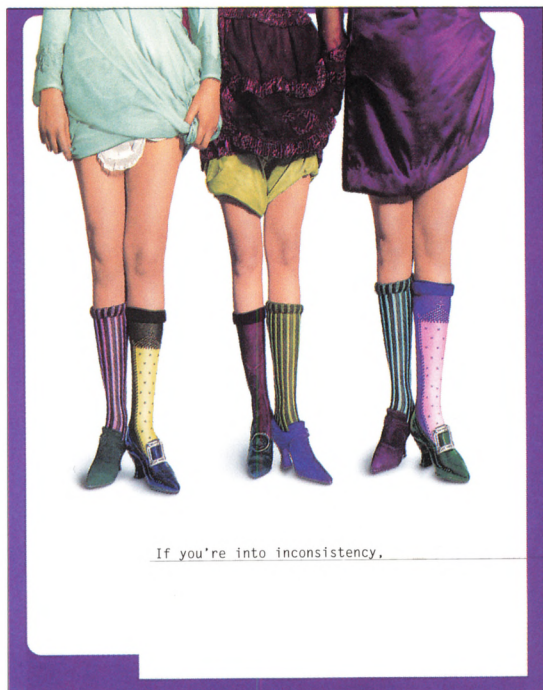
**153.** Symbol for Calypso Systems software. Art director: Michael Pagliuco/Pagliuco Design Co., Chicago; designers: Michael Pagliuco, Scott Mann.

**154.** Logo for Capri Capital, a money management company. Designer: Michael Pagliuco/Pagliuco Design Co., Chicago.

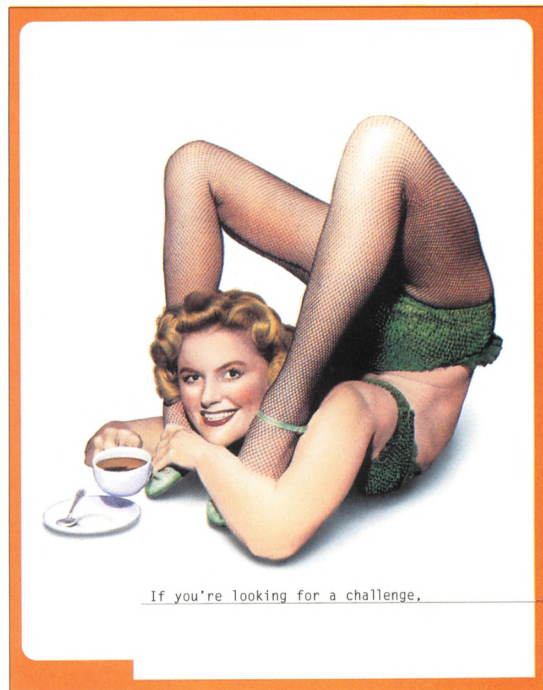
**155.** Cover of *Blabl*. Art director: Monte Beauchamp/Design Asylum, Chicago; illustrator: Christian Northeast.

**156.** Page from story in *Blabl*. Art director: Monte Beauchamp/Design Asylum, Chicago; illustrator: Matti Hagelberg.

**157.** Business cards for art director/designer Tedd Asbille, Chicago. Photographer: Alfonso Guerrero; makeup artist: Ella Yakir.



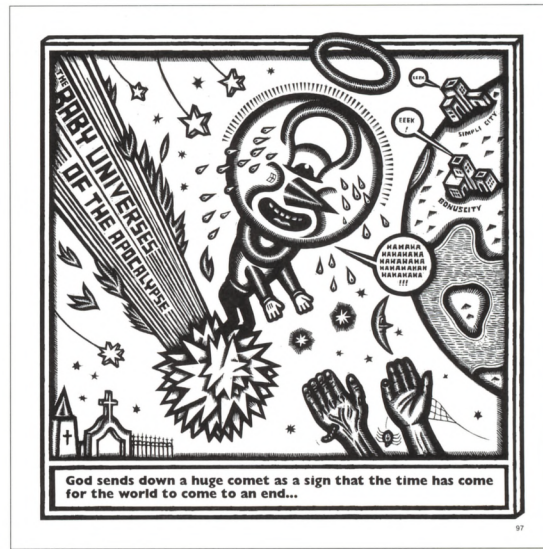
151.



152.



155.



156.



157.





158.

**158.** Ad for Juicefuls. Agency: Cramer-Krasselt, Chicago; art directors: Lisa Howard, Matt Dalin; writer: Christine Montaquila; client: Ragold.

**159.** Book jacket for The University of Chicago Press. Designer: Marianne Jankinski/University of Chicago Press.

**160.** Book jacket for Chicago Review Press/Lawrence Hill Books. Art director: Joan Sommers/Joan Sommers Design, Chicago; designer/illustrator: Frances Jetter.

**161.** Self-promotion piece for illustrator Kathy Petrauskas, Chicago. Designer: Kathy Petrauskas.

**162.** Self-promotion piece for illustrator Mary Jones, Chicago.

**163.** "Techno Set" cards for [T-26] digital type foundry. Design firm: Segura Inc., Chicago; designer: Carlos Segura; illustrators: Eric Rauenstein, Carlos Segura.

**164.** Internal security campaign symbol for Motorola. Art directors: Monica McFadden, Annette Rapier/AM:Design, Chicago; designer: Annette Rapier.

**165-167.** Literature for Kemper Funds. Art director: Wendy Pressley Jacobs/Pressley Jacobs Design, Chicago; designer: Amy McCarter; photographer: Pete McArthur.

**168.** Ad for Crate & Barrel. Agency: McConaughy Stein Schmidt Brown, Chicago; art director: Joe Stuart; photographer: Francois Robert/E-Light; writer: Jim Schmidt.

**169, 170.** Direct-mail pieces for RREEF. Art director: Duane Perolio/perolio inc., Chicago; designer: Angela John; illustrator: Mark Burkhardt.

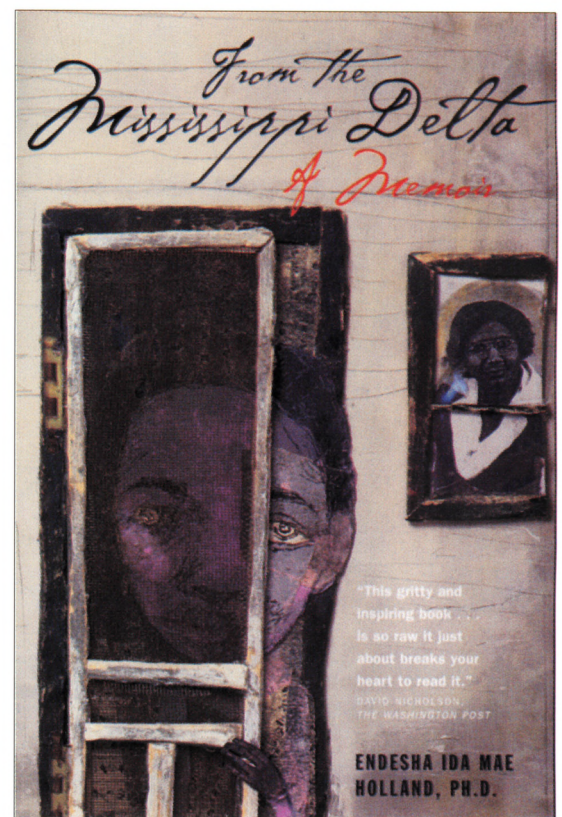
**171.** Land of Nod catalog. Design firm: Incognito Design, Chicago; art director/concept design/digital illustration: Ed Schweitzer; designers: Ed Schweitzer, Kori Wiltz; illustrator: Giselle Potter; photographer: Alan Shortall.

**172.** Ad for Zanzara Int'l. Art director: Sam Landers/Design Kitchen, Chicago; designers: Andy Keene, Scott Yanzy.

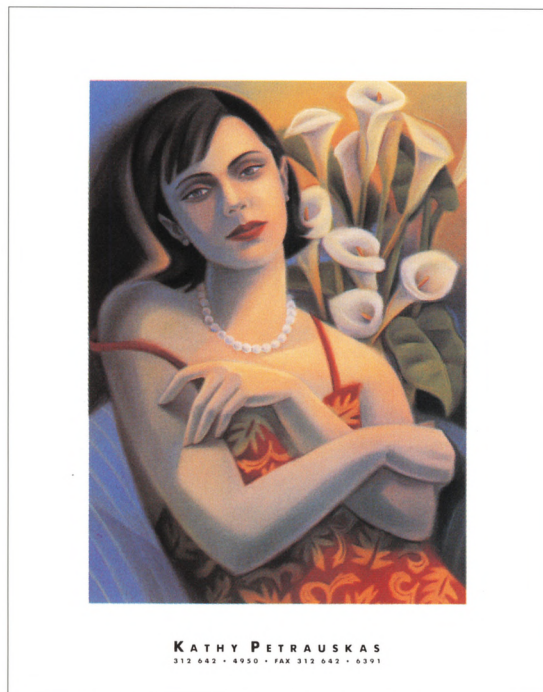
**173.** Logo for voice encryption software. Art director: Michael Pagliuco/Pagliuco Design Co., Chicago; designer: Jill Thomas; client: Veritel Corp.



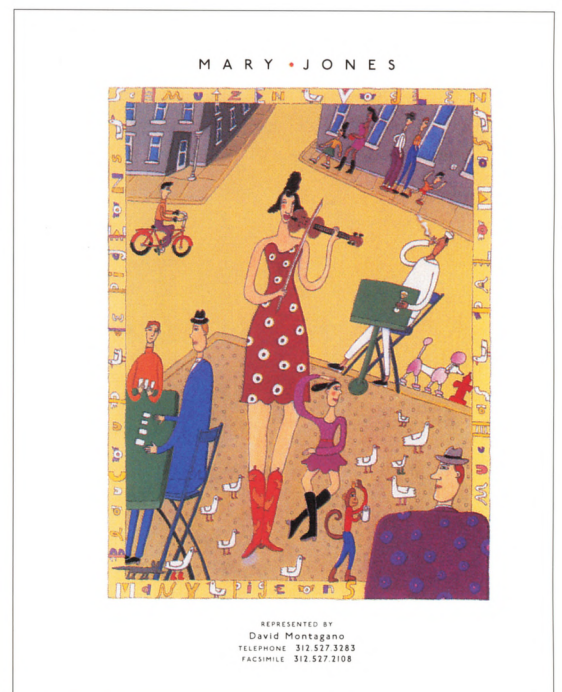
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160.



161.



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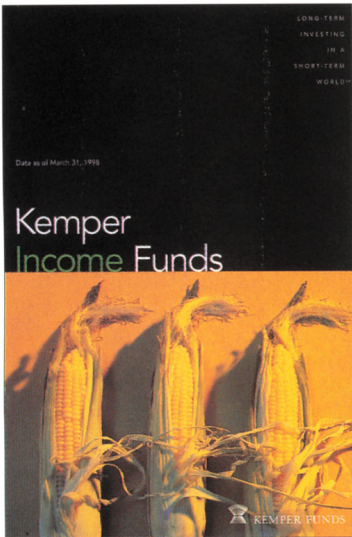


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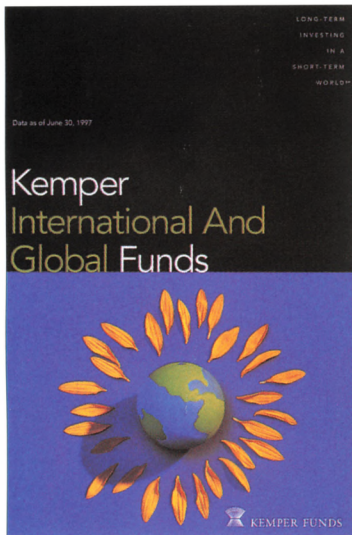


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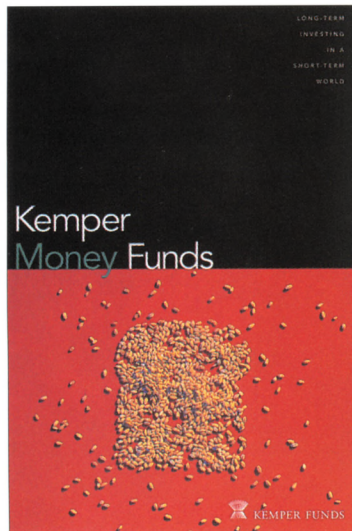




165.



166.



167.



168.



171.



169.



170.



172.



*Down in the bahamas*  
a tropical paradise,  
a beautiful woman,  
the opportunity of  
a lifetime—who  
wouldn't succumb to  
temptation?

fiction by  
**PAUL BRODEUR**

*Down in the bahamas* is a tropical paradise, a beautiful woman, the opportunity of a lifetime—who wouldn't succumb to temptation? ...

174.

**THE SECRETS WE KEEP** there are always things best left unsaid between a man and his wife

articles by Bruce Jay Friedman

175.

**Weight Loss Clinic**

**The ICE CREAM SHOP**

ILLINOVA

176.

**WHY MASS PRODUCTION IS NOT IN OUR FUTURE**

Those with taste

Those with money

Hansa prospects

**HANSA**

Two-handle basin mixer. Exclusive product of Hansa Metallwerke, Stuttgart, Germany.

177.

**Different Standards**

Each professional at RPP understands that our clients trust us with far more than simply ink and paper. We know that it's their goals and strategies that also depend on the quality and service our company provides. Our commitment to consistently hold ourselves to the highest standards clearly distinguishes us as a team that won't accept mediocrity.

178.

**THE ART OF THE MOTORCYCLE**

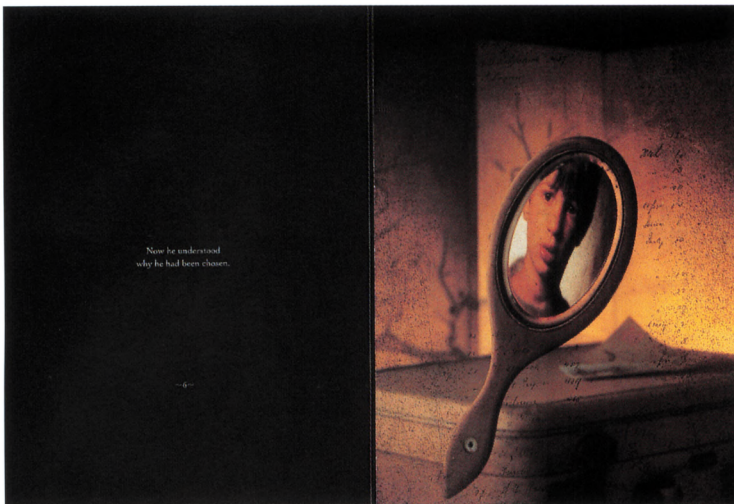
NOVEMBER 7

MARCH 23

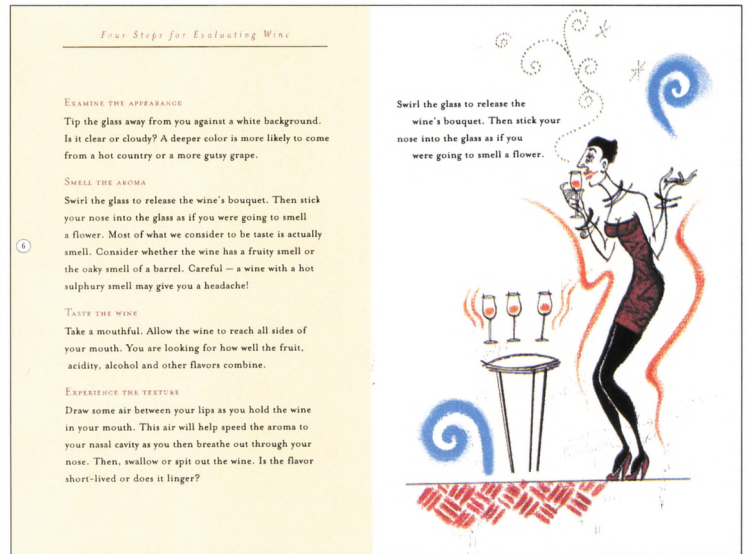
179.

Photo: John Weinstein

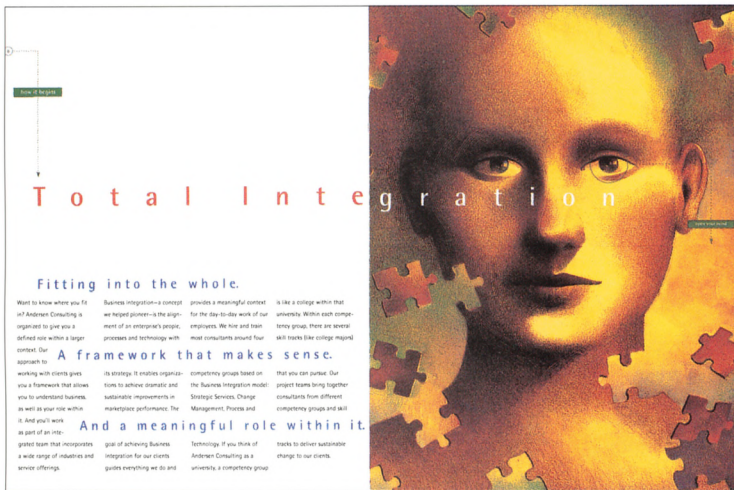




180.



181.



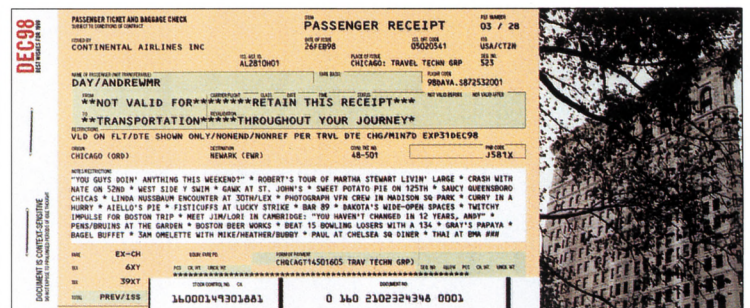
182.



183.

**174, 175.** Spreads from *Playboy*. Art director: Tom Staebler/*Playboy Enterprises, Inc.*, Chicago; designer: Kerig Pope; illustrators: Gary Kelley (Fig. 174), Rafal Olbinski (Fig. 175).  
**176.** Ad for *Illinova*. Agency: McConaughy Stein Schmidt Brown, Chicago; art director: John Wyville; photographer: Darran Rees; writer: Kevin Lynch.  
**177.** Ad for *Hansa*. Agency: Cramer-Krasselt, Chicago; art director: Lisa Howard; writer: Brandon Reif.  
**178.** "Differences That Matter" brochure for RPP Printing Enterprises. Design firm: Balance Design, Rockford; designer: Scott Dvorak; photographer: Bob Cholke; writer: Keith Christianson.  
**179.** "Art of the Motorcycle" banners for The Field Museum. Art director: Jean Cattell/The Field Museum, 2D Division, Chicago; design/illustration: David Quednay (based on a photo by David Heald).  
**180.** "Reflections" booklet for Consolidated Paper. Photographer: Laurie Rubin, Chicago; designer: Jan Gulley/Meta-4.

**181.** "The Select Guide to Wine" booklet for Fox River Paper and Unisource. Design firm: Edelman Design Communications, Chicago; art director: John Avila; designer: Nancy Carlson; illustrator: Rowan Barnes-Murphy; writer: Jenny Schade.  
**182.** "Total Future" booklet for Andersen Consulting. Design firm: Mobium Creative Group, Chicago; art directors: Amy Amato, Margaret McIntyre; illustrator (shown): Raul Cohen.  
**183.** Ad for American Cancer Society. Agency: DDB Needham Chicago; art director: Chuck Taylor; photography: E-light Studios; writer: Joe Kaminski; creative director: Carolyn Bergen; print producer: Caroline Schulman.  
**184.** Personalized holiday cards done in the form of a stapled book of "tickets" and an "itinerary," showing memorable locales of 1998. Designer/photographer: Andrew Day, Chicago.  
**185.** Logo for book retailer. Design firm: Torque Ltd., Chicago; art directors: Eric Masi, Brent Vicknair; designer: Janna Fiester; client: Borders Group, Inc.  
**186.** Logo for *Écologique* spa essentials. Design firm: Studio/Lab/Chicago; designers: Ana Schedler, Marcia Lausen.

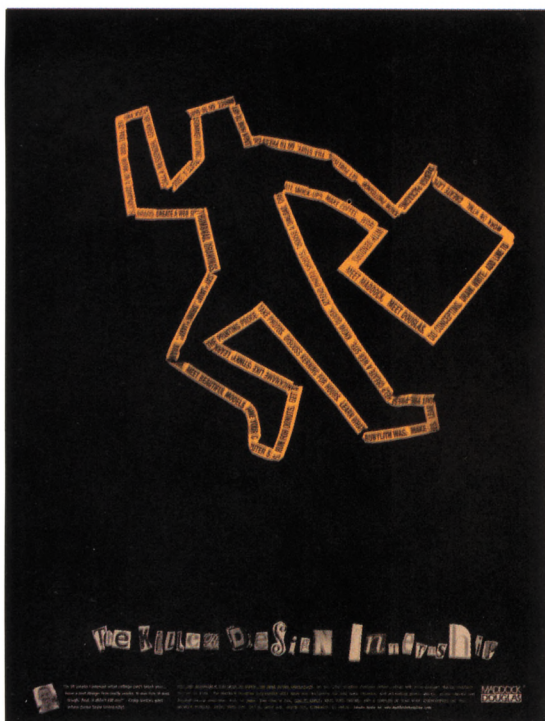


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186.





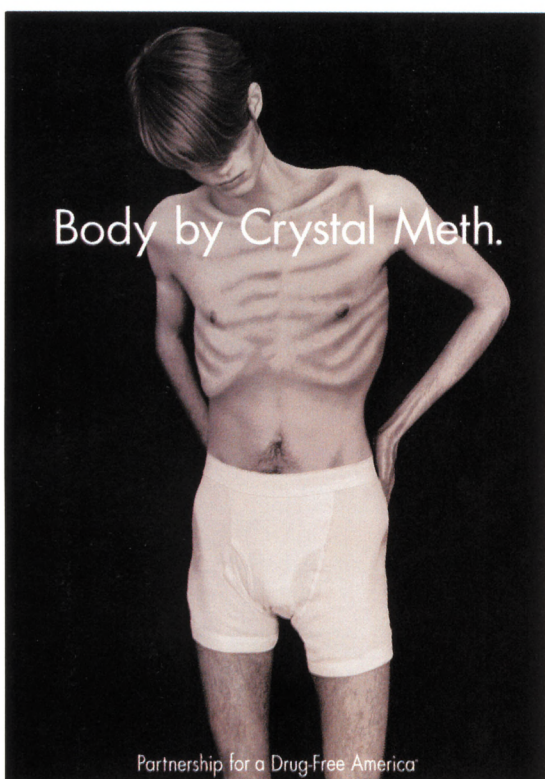
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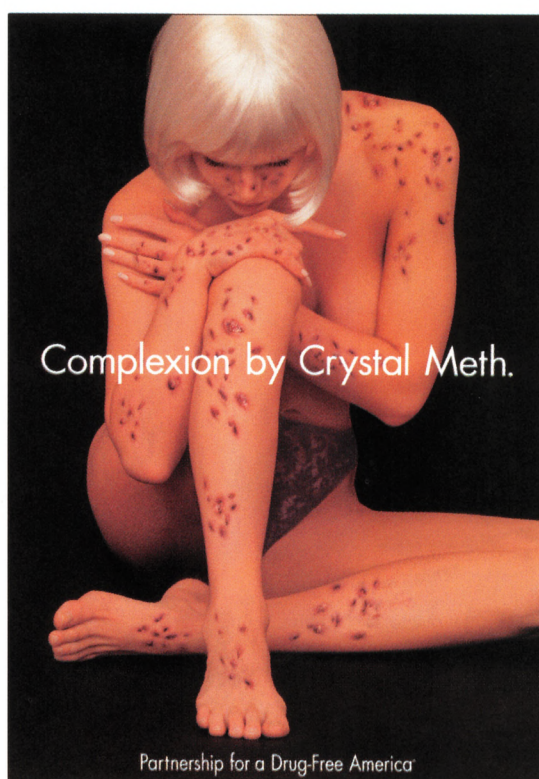
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189.



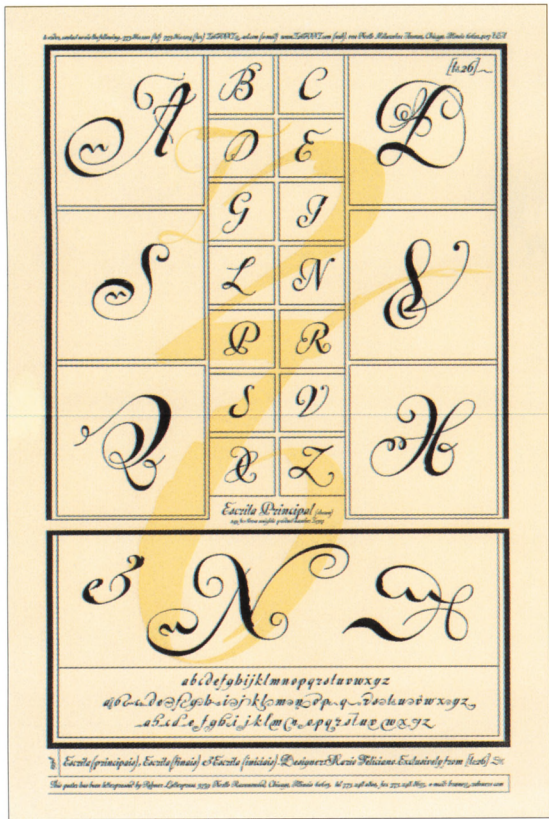
190.



191.

- 187.** Poster promoting the Mattock Douglas internship program. Design firm: Maddock Douglas, Elmhurst.
- 188.** 1997 annual report for Einstein/Noah Bagel Corp. Designer: Ron Coates/Boller Coates & Neu, Chicago.
- 189.** Bottle/label for Baker's bourbon. Designer: Sarah Marciniak/Design Kitchen, Chicago; client: Jim Beam.
- 190, 191.** Ads for Partnership for a Drug-Free America. Agency: Cramer-Krasselt, Chicago; art director: Lisa Howard; photographer: Verser Engelhard; writer: Larry Lipson.
- 192.** Escrita poster for [T-26] digital type foundry. Design firm: Segura Inc., Chicago; art director: Carlos Segura; designers: Carlos Segura, Mario Feliciano.
- 193.** Poster for Pediatric AIDS Chicago. Designer: Richard Cassis/Sparc, Inc., Chicago; illustrator: Chris von Lersner.
- 194.** Femme-fatale diary mailer for Ultimo Enterprises. Design firm: Titanium Design, Chicago; art director: Kelly Friedl; designer: Deirdre Zimmerman; illustrator: Trisha Kraus.
- 195.** Stationery for Hancock+Hancock. Art director: Kym Abrams/Kym Abrams Design, Chicago; designer: Kerry LaCoste.
- 196.** Stationery for Costello Communications. Designer: James Costello/Costello Communications, Chicago.
- 197.** Spread from book for Modern Organic Products. Design firm: Liska+Associates, Chicago; art director: Marcos Chavez; designer: Susanna Barrett; photographer: David Raccuglia.





192.



193.



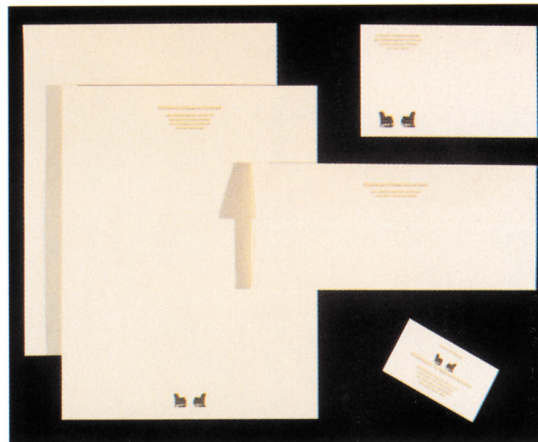
194.



197.



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196.

**198.** Logo for a Shakespearean theater group. Art director: Michael Stanard/ Michael Stanard Design, Evanston; designer: Kristy Vandekerckhove; client: Shakespeare Repertory.

**199.** Trademark for "e.m. picnic," a fast-food concept involving freshly made sandwiches all wrapped and ready for purchase. Art director: Joseph Michael Essex/Essex Two, Chicago; designers: Joseph Michael Essex, John Knowles.

**200.** Trademark/brand restoration for Lionel Trains. Art director: Michael Stanard/Michael Stanard Design, Evanston; designer: Marc C. Fuhrman.

**201.** Logo for The Saint Martin de Porres Foundation, an organization that provides housing for individuals eager to make a fresh start in life. Designer: Joseph Michael Essex/Essex Two, Chicago.

Shakespeare  
Repertory

198.



199.

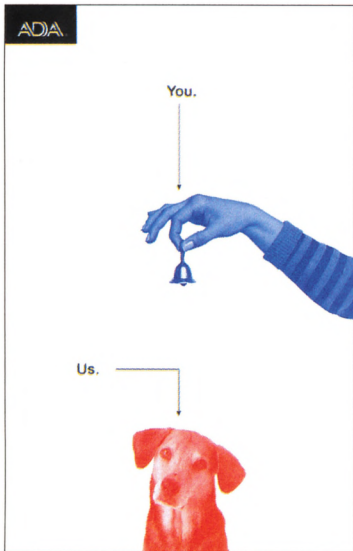


200.



201.





202.

**202.** American Dental Association mailer targeted to dental students. Art director: Michael Pagliuco/Pagliuco Design Co., Chicago; designers: Michael Pagliuco, Jill Thomas.

**203.** 1997 annual report for Tinker Swiss Cottage Museum. Designer: Scott Johnson/Scott Johnson Design, Rockford; photography: Pitkin Studio, Mike Graham.

**204.** Book cover for The University of Chicago Press. Art director: Joseph Alderfer/University of Chicago Press; designer: Liz Demeter.

**205.** Book cover for Chicago Review Press. Art director: Joan Sommers/Joan Sommers Design, Chicago; illustrator: Juliette Borda.

**206.** Culture counter shopping bags for Museum of Contemporary Art, Chicago. Design firm: Studio/Lab/Chicago; art director: Marcia Lausen, Sharon Oiga; photographer: Kevin Smith.

**207.** 1997 annual report for Platinum Technology. Design firm: Pressley Jacobs Design, Chicago; designer: Amy W. McCarter; photographer: Kevin Anderson.

**208.** Ad congratulating participants who crossed the finish line in the Chicago Marathon. Agency: Cramer-Krasselt, Chicago; art director: Sonya Aggarwal; writer: Christine Montaquila.

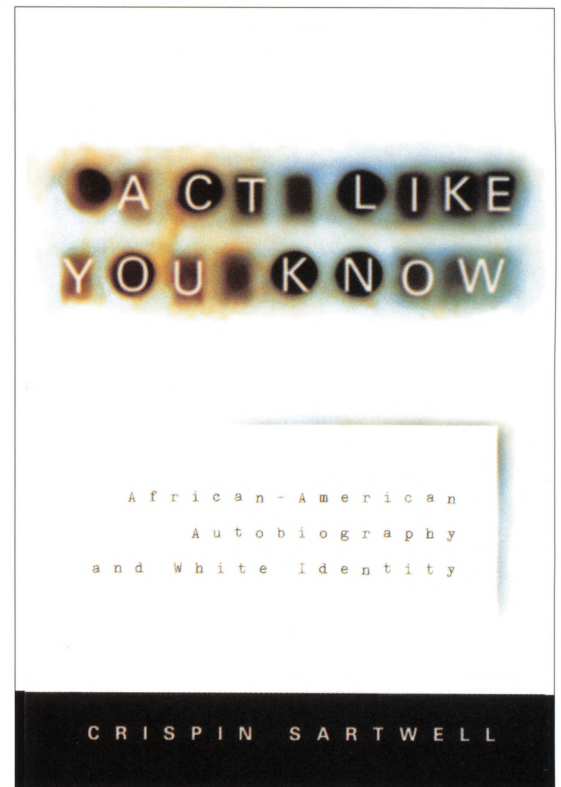
**209.** Ad campaign for Progressive motorcycle insurance. Agency: Publicis & Hal Riney, Chicago; art directors: Mitch Gordon, Todd Treleven; photographers: Clint Clemens, Joe Treleven; writer: John Kastanas.

**210.** 1999 summer session catalog for University of Illinois at Chicago. Art director: Barbara Lynk/Group Chicago; designers: Barbara Lynk, Kurt Meinecke; illustrator: Kurt Meinecke.

**211.** Spread from *An Explorer's Guide to The Field Museum*. Design firm: studio blue, Chicago; art directors: Kathy Fredrickson, Cheryl Towler Weese; designers: Cheryl Towler Weese, Gail Wiener; photographer: Mintael Tropea; writer: Logan Ward; photo research: Matt Simpson; client: The Field Museum.



203.



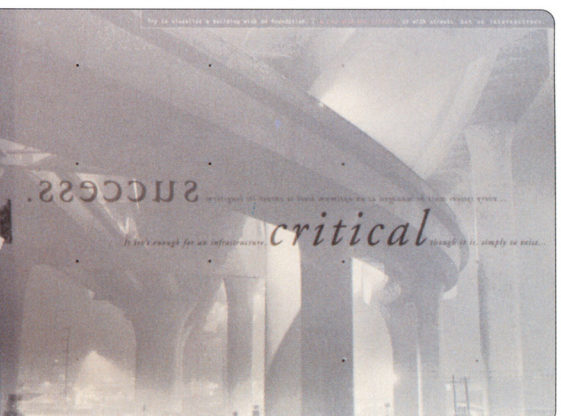
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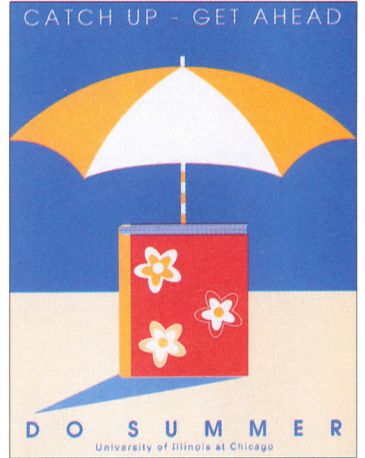




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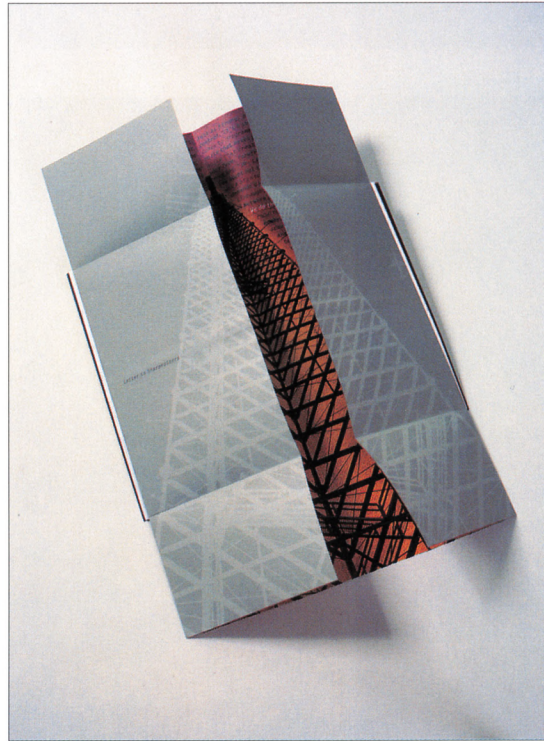
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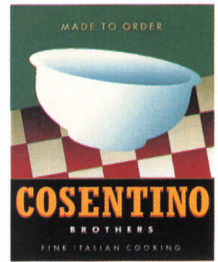
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212.



213.



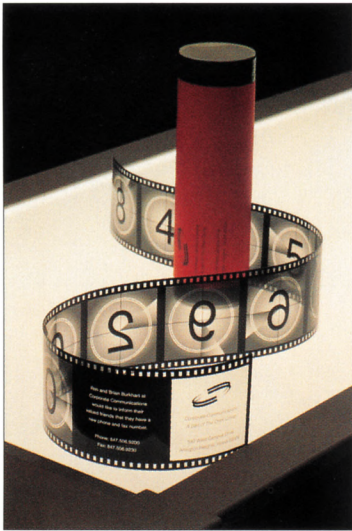
214.



215.

- 212.** 1997 annual report for Jacor Communications. Design firm: Petrick Design, Chicago; art director/photographer: Robert Petrick; designer: Tracy West; photo enhancement: Linwood Ma.
- 213.** Logo for ProChem Technologies. Designer/illustrator: Joseph Michael Essex/Essex Two, Chicago.
- 214.** Identity for Cosentino Brothers. Designer/illustrator: Jamie Anderson/Design Kitchen, Chicago.
- 215.** Logo for New Year's Eve celebration festival for First Night Evanston. Art director: Michael Stanard/Michael Stanard Design, Evanston; designer/illustrator: Mike Chang.

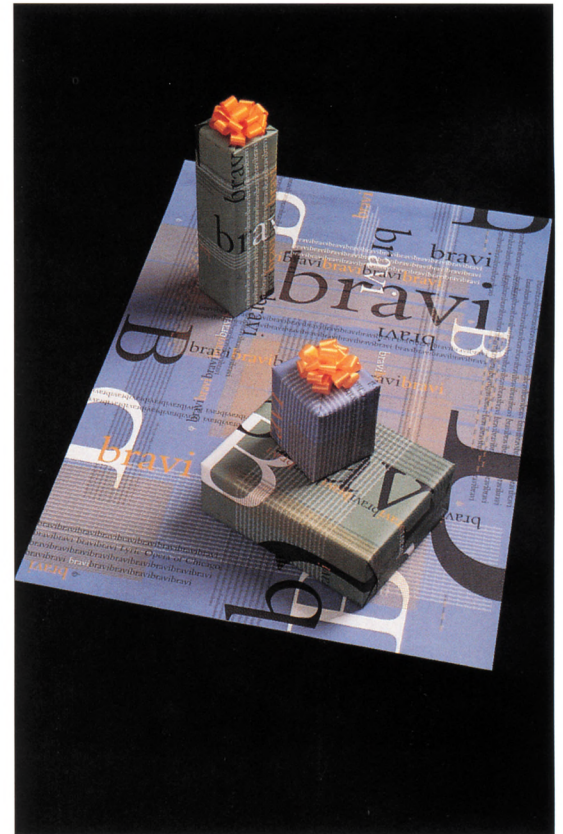




216.



217.



218.

**216.** Promotional package containing filmstrip announcing new phone and fax numbers for Corporate Communications. Designer: Scott Dvorak/Balance Design, Rockford.

**217.** Poster announcing New York Art Directors Show in Seoul, South Korea. Design firm: David Carlson Creative, Chicago; art directors: David Carlson, Mee-Hyun Nam; designer/illustrator: Mee-Hyun Nam.

**218.** Wrapping paper for Lyric Opera of Chicago. Art director: Kris Clemons/Gerhardt & Clemons, Chicago; designer: Bart Ingram.

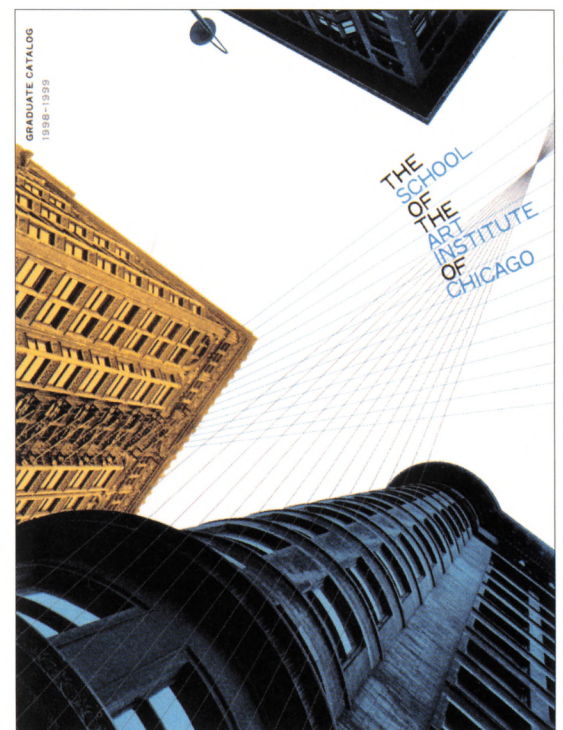
**219.** Self-promotional Christmas wrapping paper for Oliver Dunlop Associates, Chicago. Designer: Patricia Kowalczyk; illustrator: Cyril Cabry.

**220.** 1998-99 Graduate School Catalog of The School of the Art Institute of Chicago. Design firm: studio blue, Chicago; art directors: Kathy Fredrickson, Cheryl Towler Weese; designers: Cheryl Towler Weese, Gail Wiener, Todd Nossek; photographer: Matt Gilson; typographer: Matt Simpson; writer: Tom Fredrickson.

**221.** Logo for YOSHO, a West Coast new-media design firm. Art director: Carlos Segura/Segura Inc., Chicago; designer: TNOP.



219.



220.

y05h0<sup>®</sup>

221.



## Ohio

Illustrators are struggling nationwide, but firms like Scott Hull Associates, which represents about 20 artists, has simply changed tactics to take advantage of the booming economy in its area. "Our old client base included editorial jobs and advertising agencies. Now we're getting involved with more unusual clients, like museums," reports principal Scott Hull from his Dayton office. Sheila Normile, new business coordinator for HMS Partners in Columbus, notes that not only is her company pursuing new types of projects, including e-commerce and on-line advertising, but some very large clients are actually beginning to search for alternate sources of creative in her area as well. "It seems trendy for these huge companies to approach two- or three-person shops in the Midwest for work," she says. Competition for national and regional clients remains stiff, which is causing design offices to take a hard look at themselves to make sure they are operating as efficiently as possible. "Our geography means that we all hear about the same accounts," says Greg Thomas, creative director of Bill Brokaw Advertising in Cleveland.



224.



225.

**222, 223, 226, 227.** Ads for Under Wearhouse. Agency: HMS Partners, Columbus; art director: Rocco Volpe; photographer: Will Shiveley; writer: Mark Borchering; creative director: Steve Fechter.

**224, 225.** Icons for Image Source Inc. Art director: John Snider/Image Source Inc., Toledo; designer: Kim Hardy.

*Viagra is  
the medical remedy.  
Consider this  
the holistic approach.*



The styles you want, up to 70% off.

*UnderWearhouse*  
Next to nothings for next to nothing.

222.

*If you really want  
to get your husband excited,  
leave the price tag on.*



The styles you want, up to 70% off.

*UnderWearhouse*  
Next to nothings for next to nothing.

223.



*Anne.*



*Ellen.*

Everybody's favorite styles, up to 70% off.

*UnderWearhouse*  
Next to nothings for next to nothing.

226.



*Gospel singer.*



*Rock singer.*

*Folk singer.*

Everybody's favorite styles, up to 70% off.

*UnderWearhouse*  
Next to nothings for next to nothing.

227.





228.



229.



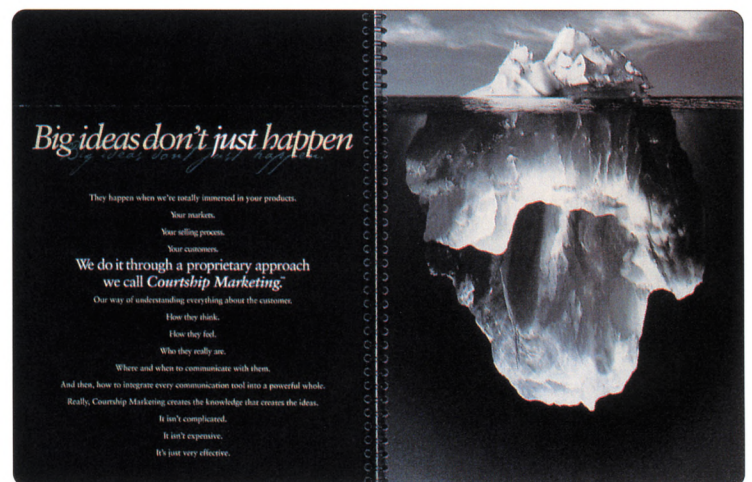
230.



231.



232.



233.

**228, 229.** Ads for Dennis P. Levin, Divorce Attorney. Agency: Bill Brokaw Advertising, Cleveland; art director: Steve McKeown; photographer: Gary Yasaki; writers: Chris Viela, Erin Friedman; retoucher: Harvey Phillips.  
**230.** Cleveland Institute of Art 1998-99 catalog. Design firm: Nesnadny+Schwartz, Cleveland; art directors: Joyce Nesnadny, Mark Schwartz; designers:

Joyce Nesnadny, Michelle Moehler; photographer: Robert Muller.  
**231.** 1998 annual report for The Progressive Corp. Printer: Fortran Printing, Cleveland; design firm: Nesnadny+Schwartz; art directors: Mark Schwartz, Joyce Nesnadny; designers: Joyce Nesnadny, Michelle Moehler; illustrator: Stephen Frailey; writer: Peter B. Lewis (Progressive Corp.).

**232.** 1997 annual report for Second Bancorp. Design firm: Bill Brokaw Advertising, Cleveland; art director: Steve McKeown; illustrator: Mark Ulriksen; writer: Chris Viola.  
**233.** Self-promotion brochure for SBC Advertising, Columbus. Art director: Lance Rodgers; photography/photo-imagery: Bender & Bender; creative director/writer: Neil Widerschein.





234.

**234.** T-shirt for American Heart Association. Art director: Connie Hansen/Hansen+Hansen, Groveport.

**235.** Newsletter for Columbus Society of Communicating Arts promoting "Market Night" event. Design firm: Salvato, Coe+Gabor Associates, Columbus; art director: Steve Gabor; designers: Steve Gabor, Marcie Gabor; illustrator: Rich Lillash; photographer: Tom Hogan; writer: George Ward.

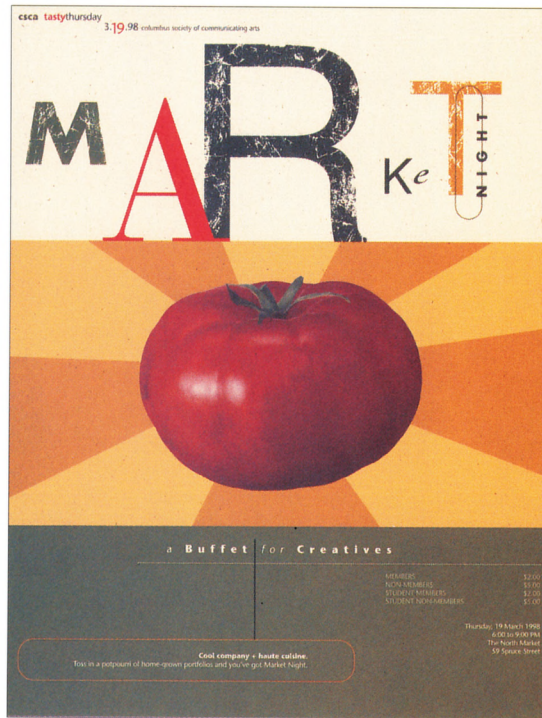
**236.** Banner for The Cannery. Design firm: Real Art Design Group, Dayton; art director: Chris Wire; designers: Gregory Tobias, Angie Sieftring; illustrator: Gregory Tobias.

**237.** Symbol for Parkworks Cleveland, a nonprofit organization that focuses on downtown environmental issues. Designers: Anne Toomey, Gina Linehan/Epstein Design Partners, Cleveland.

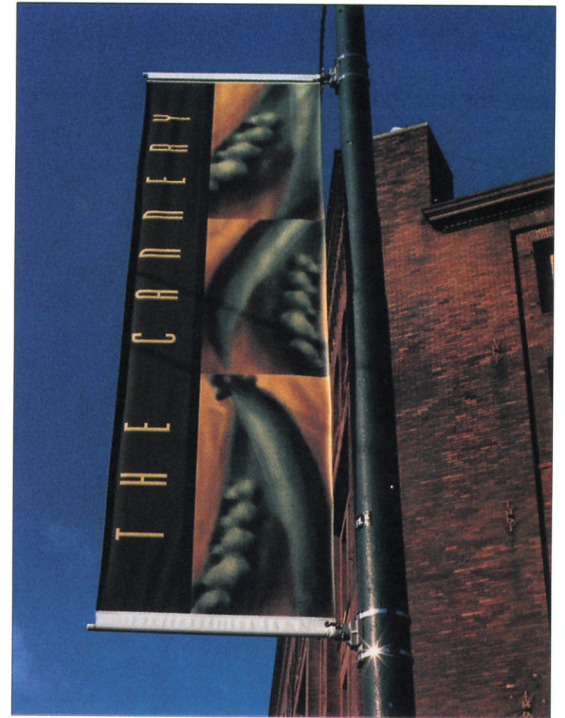
**238.** Newsletter for Baesman Printing. Design firm: Salvato, Coe+Gabor Associates, Columbus; designer: Steve Gabor; illustrator: Craig Frazier; photographer: Tom Hogan; writer: Julia Cole.

**239.** "Proof" promotional campaign for VIA. Designer: Oscar Fernández/VIA, Columbus; writer: Wendie Wulf.

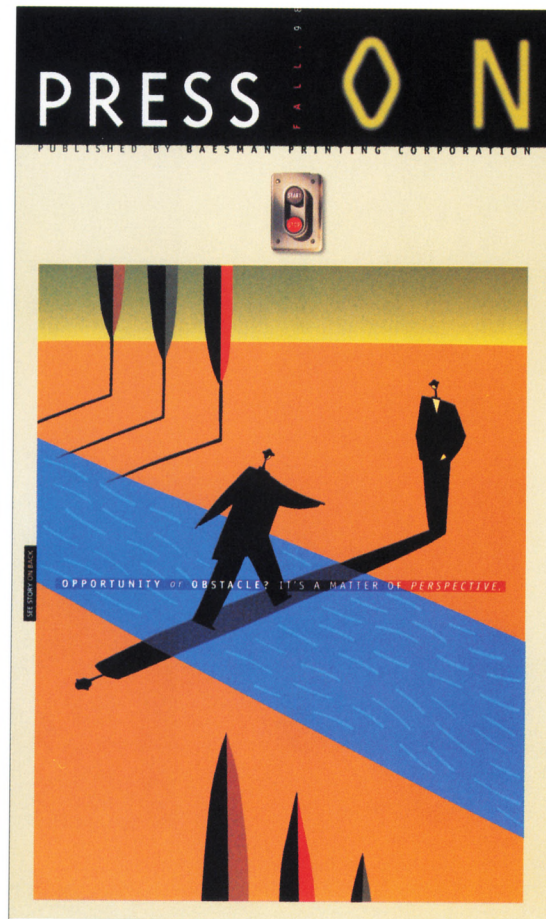
**240.** "The Hand E Guide" promotional sampler for French Paper Co. Art director: Mark Murphy/Murphy Design, Cleveland; photographer: Brian Chisholm.



235.



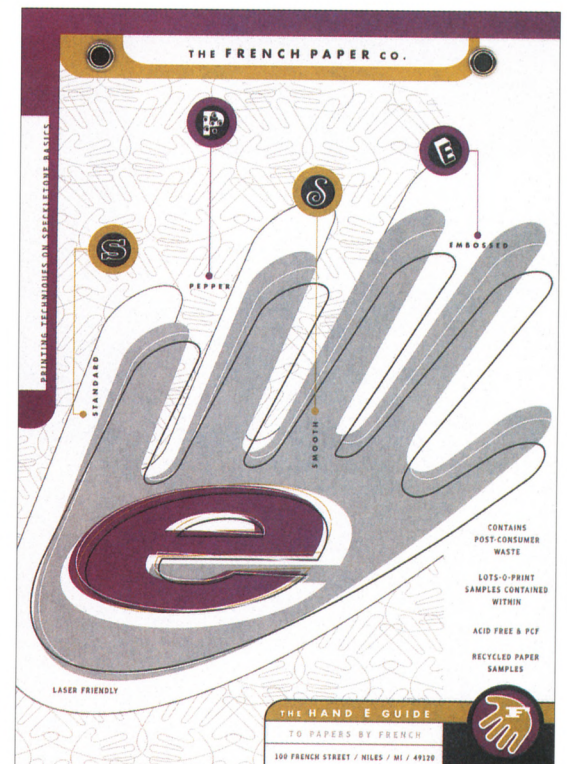
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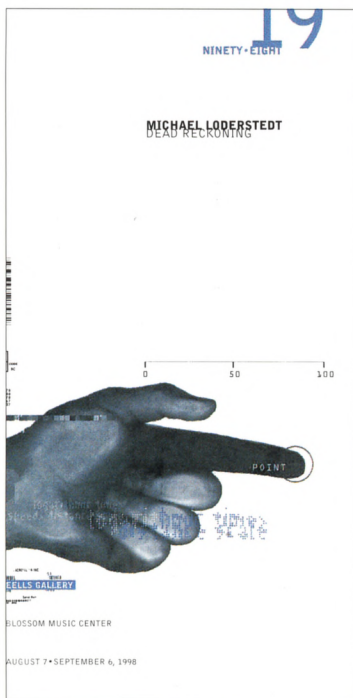


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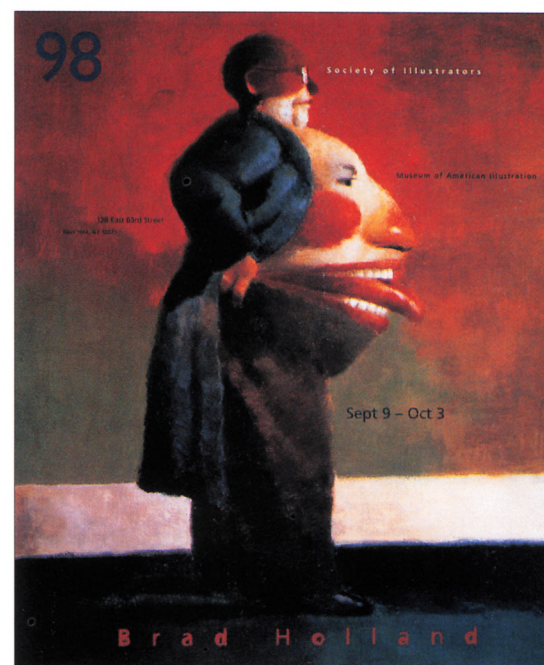




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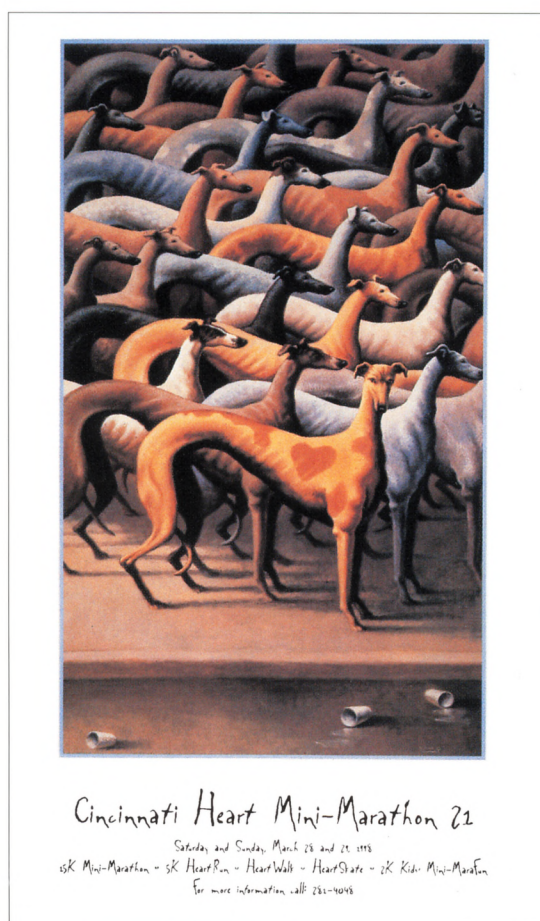
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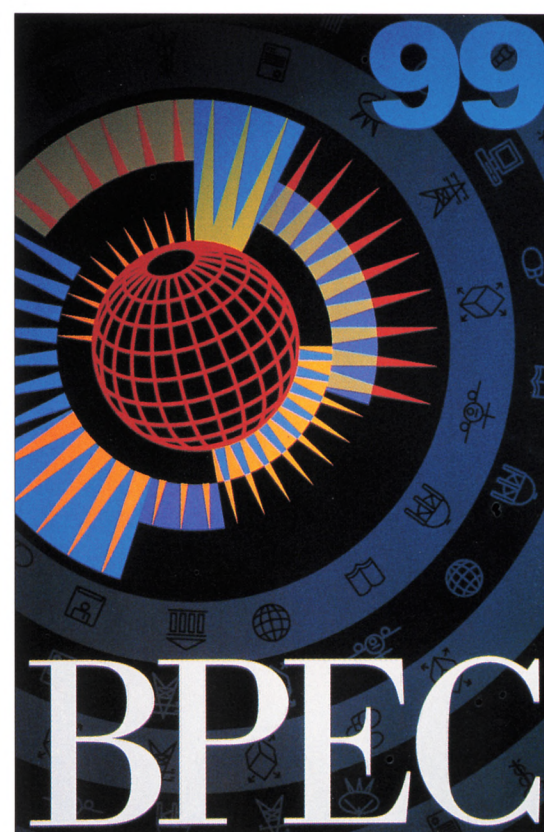
243.



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- 241.** Brochure for "Dead Reckoning," an exhibit of Michael Loderstedt's photography. Designer: Ken O'Grady/Enspace, Bay Village; client: Eells Gallery, Cleveland.
- 242.** Poster for a lecture by Christopher Mount, MoMA's curator of architecture and design, presented by the Columbus Society of Communicating Arts and the Columbus Museum of Art. Designer/illustrator: Sean Malloy/Salvato, Coe+Gabor Associates, Columbus.
- 243.** Poster for the Society of Illustrators show at the American Museum of Illustration, New York. Design firm: Salvato, Coe+Gabor Associates, Columbus; designer: Tim Hershner; illustrator: Brad Holland.
- 244.** Invitation to fundraising dance event "Urban Nutcracker." Art director: Terry Winfield/Liggett-Stashower, Cleveland; studio artist: Earnie Merritt; client: Cleveland School of the Arts.



247.



248.





249.

**245.** Poster promoting the American Heart Association's 15K minimarathon race. Art director/illustrator: Loren Long, West Chester; designer: Kris Schwander.

**246.** BPEC 99 poster for IBM. Design firm: Graphica, Inc., Miamisburg; art director: Mark Stockstill; designer: Drew Cronenwelt.

**247.** Team identity for Sisters of Cin (Cincinnati Women's Ultimate Frisbee Team). Designer: Katie Terrill, Cincinnati.

**248.** Logo for event aimed at raising awareness of violence against women. Design firm: Unigraphics, Bowling Green; art director: Paul Obringer; designer: Jennifer Roberts; client: Women's Studies, Bowling Green State University.

**249.** T-shirt for Great Ohio Bicycle Adventure event. Art director/illustrator: Bill Walker/Lord, Sullivan & Yoder Marketing Communications, Columbus.

**250.** Bulb package for Century Resources. Designer/illustrator: Steve Gabor/Salvato, Coe+Gabor Associates, Columbus.

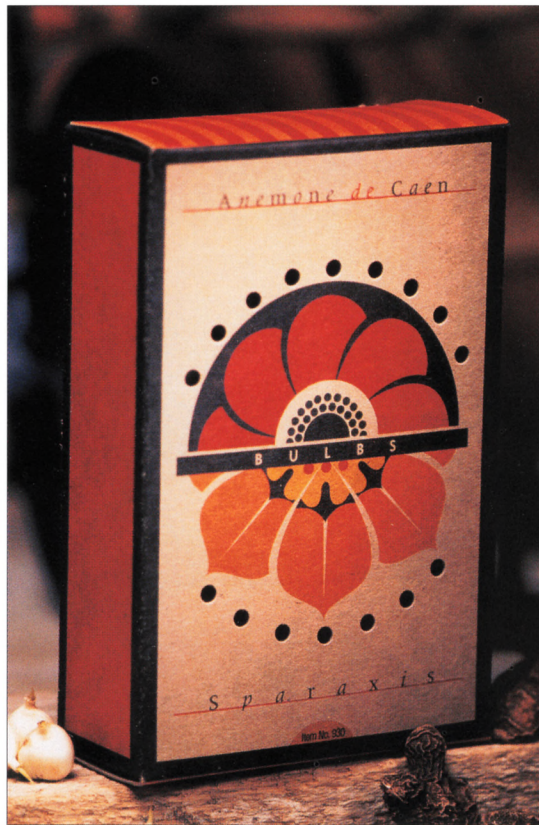
**251.** Poster for Lucent Technologies. Design firm: Salvato, Coe+Gabor Associates, Columbus; art directors: Mark Gormley, Steve Gabor; designer: Mark Gormley; illustrator: Warren Gilbert; writer: Su Lok.

**252.** Cover of *Sunday Beacon Magazine*. Art director: Kathy Hagedorn/Akron Beacon Journal; designers: Kathy Hagedorn, Ed Suba Jr.; photographer: Ed Suba Jr.

**253.** Moving announcement for Alexander+Altman+Associates. Designer/writer: Kenn Tompos/Straight Face Studio, Cincinnati; illustrator: Chris Sickels.

**254.** Invitation to membership party for AIGA San Diego. Art director/illustrator: Mark Murphy/Mark Murphy Design, Cleveland.

**255.** Coffee House logo for Procter & Gamble. Design firm: Optimum Group, Cincinnati; art director: Nora Young; designer/illustrator: Rick Mariani.



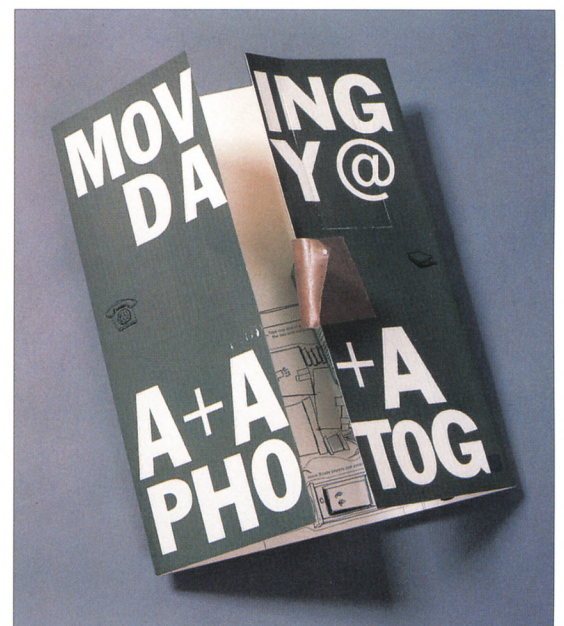
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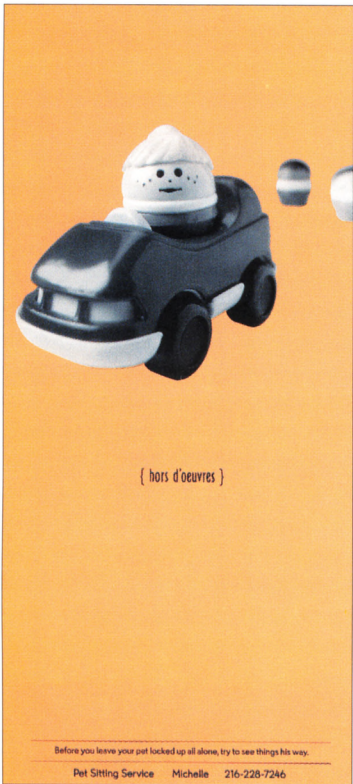


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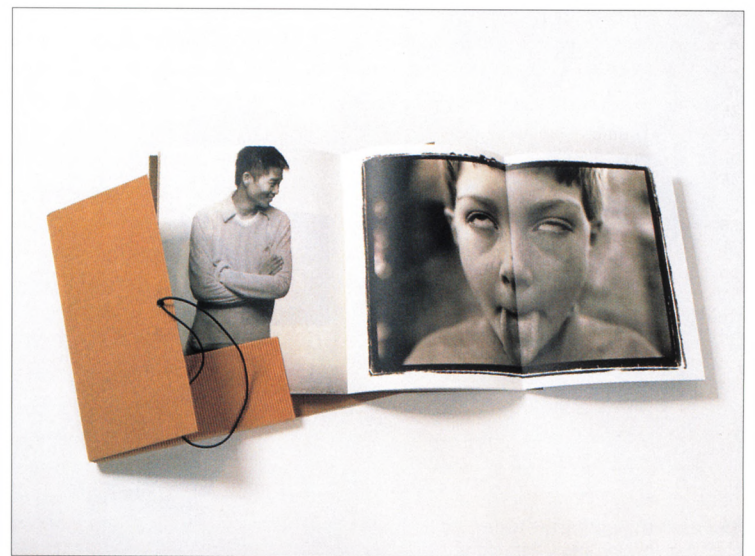




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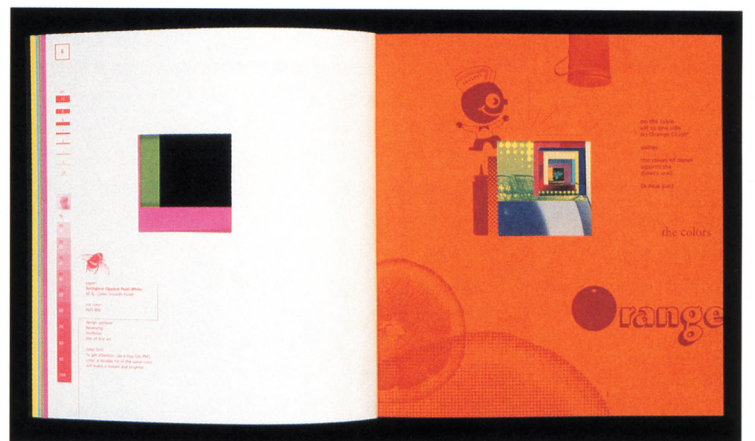
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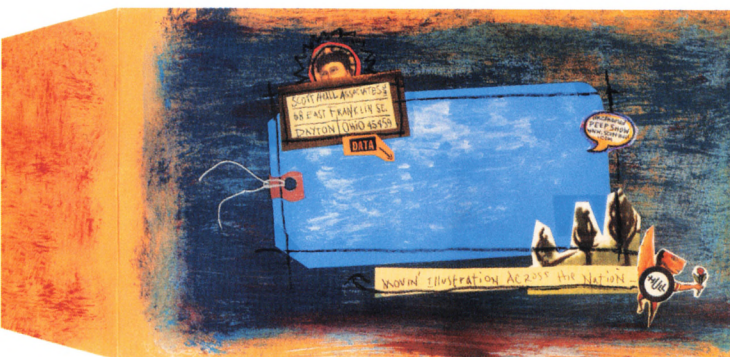
260.



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264.



**256, 257.** Ads for Pet Sitting Services. Agency: Bill Brokaw Advertising, Cleveland; art director: Debbie Riddle; writer: Chris Viola.

**258.** "I Seek" booklet for photographer Ted Rice, Columbus. Design/hand binding: Susan Hessler.

**259.** Logo for IF Illustration & Design, North Lima. Designer: Ilena Finocchi.

**260.** "Give Back to Grow" symbol for The Scotts Co., a lawn care/fertilizer provider. Designer: Steve Gabor/Salvato, Coe+Gabor Associates, Columbus.

**261.** Columbus Society of Communicating Arts "Creative Best 97" awards book. Design firm: VIA, Columbus; art director: Oscar Fernández; designers: David Bull, M. Christopher Jones, Andreas Kranz; photography: Cunningham/Feinknopf; production: Sally Pomponio.

**262.** "441" promotional booklet for Fraser Papers. Design firm: VIA, Columbus; art director: Oscar Fernández; designer: Andreas Kranz; writer: Wendie Wulf.

**263, 264.** Promotional booklet envelope (Fig. 263) and cover (Fig. 264) for artists' rep Scott Hull Associates, Dayton. Art director: Molly Zakrajsek/Siebert Design.

**265.** 1997 annual report for The George Gund Foundation. Printer: Fortran Printing, Cleveland; design firm: Nesnadny+Schwartz; designer: Michelle Moehler; writers: David Bergholz, Deena Epstein; creative director: Mark Schwartz.

**266.** Illustration for *Entertainment Weekly*. Illustrator: Cathie Bleck, Cleveland; art director: Erin Whalen.

**267.** Logo for Parents Club, an organization of parents who want a role in student activities at Bowling Green State University. Designer: Paul Obringer, Bowling Green.

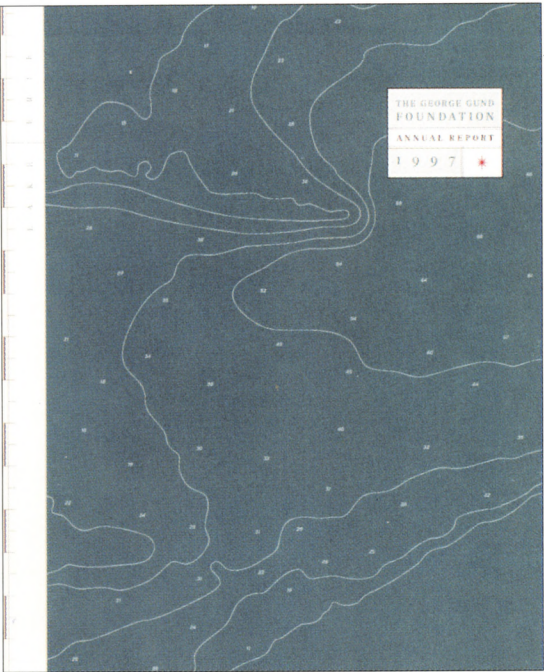
**268.** Birth announcement. Design firm: Graff Designs, Cincinnati; art directors: Mikki Graff, Daniel Graff; designer/illustrator: Bryan Ewsich; client: Lee Snodgrass.

**269.** Promotional booklet for photographer Ed Bernik. Designer: Ilena Finocchi/IF Illustration & Design, North Lima.

**270.** Logo for The James Cancer Hospital. Designer: Amy King/Lord, Sullivan & Yoder, Columbus; illustrator: Jonathan Matthew.

**271.** Logo for Jane Hare/Hare-Brained Ideas, television producer and consultant. Designer/illustrator: Mark Züst/Züst & Co., Westlake.

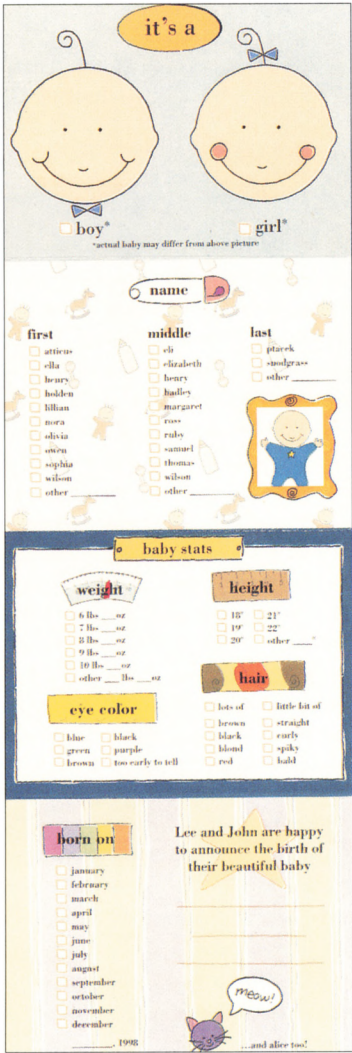
**272.** Symbol for week-long event, "Feminism Today," sponsored by Women's Studies, Bowling Green State University. Designer: Paul Obringer/Unigraphics, Bowling Green.



265.



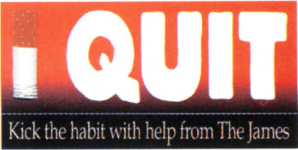
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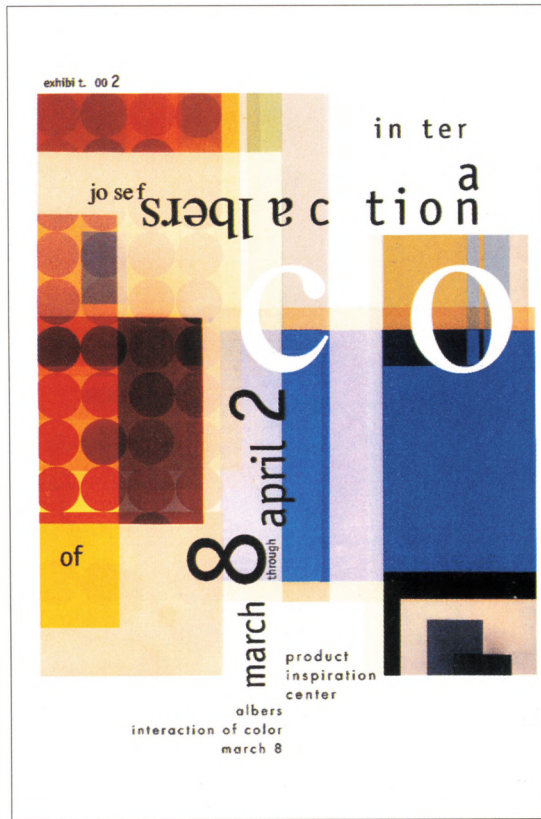
**Parents** Club

267.

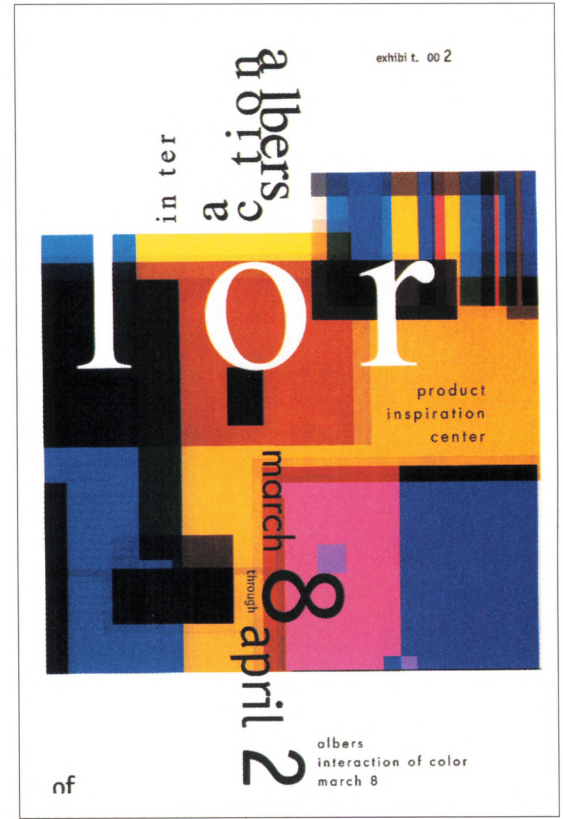


## Missouri

With the Kansas City area welcoming more and more technical companies such as Sprint, interactive work is booming, reports John Muller, principal of Muller + Company. But in addition to the typical Web design and database activity, his firm is finding new work from a more unexpected source: "More than half of our interactive business is refitting Web sites that aren't working right, done incorrectly by other offices," he says. Technology is also affording design firms in the heartland wider reach and increased national presence as they can now service clients anywhere in the world. "We're getting great national clients," says Kiku Obata, principal of Kiku Obata + Company, St. Louis. "This is a great place to be. You don't get labeled as an East Coast designer or a West Coast designer. Yet we're working with clients from all over."



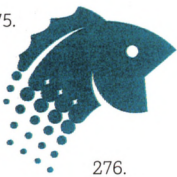
273.



274.



275.



276.

**273, 274.** Posters for "Josef Albers Interaction of Color" exhibit at Hallmark's Product Inspiration Center. Art directors: Carol Karr, Robert Sitek/Hallmark Cards, Kansas City; designer: Robert Sitek.

**275.** Hand-Carved Creations logo for Armour Swift Echrich. Art director: Dan Stewart/The Marlin Co., Springfield; illustrator: Michael Schwab.

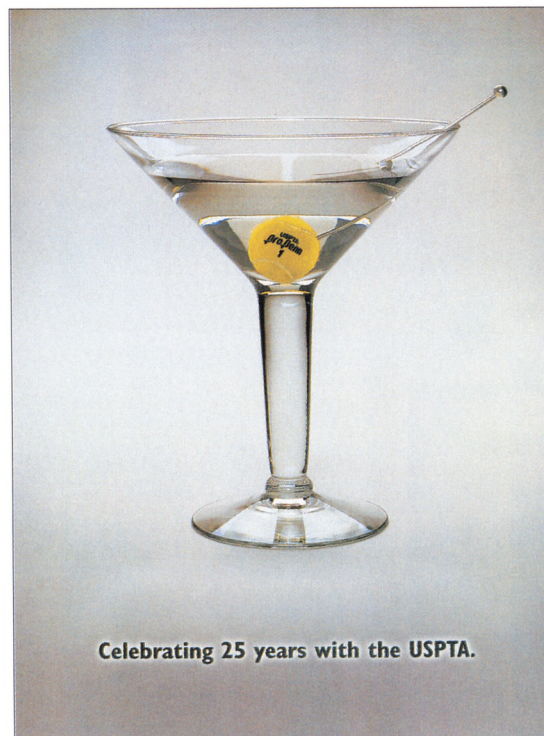
**276.** Symbol for Bass Lithocolor. Designer/illustrator: Matt Rose/Graif Design, Nixa.

**277.** Ad for Penn Racquet Sports. Agency: Veritas Advertising, St. Louis; art director: Tia Liston; photographer: Ron Klein; writer: Frank Oros.

**278.** Ad for Schultz garden products. Agency: Rodgers Townsend, St. Louis; art director: Tim Varner; writer: Mike Dillon.

**279.** Ad for Expressions line of Hallmark Cards. Agency: Valentine Radford, Kansas City; art director: David Boensch; photographer: Shawn Michenzie; writer: Beth Simon; digital artist: Brad Palm.

**280.** Ad for AmerenUE. Agency: Rodgers Townsend, St. Louis; art director: Tim Varner; writer: Mike Dillon.



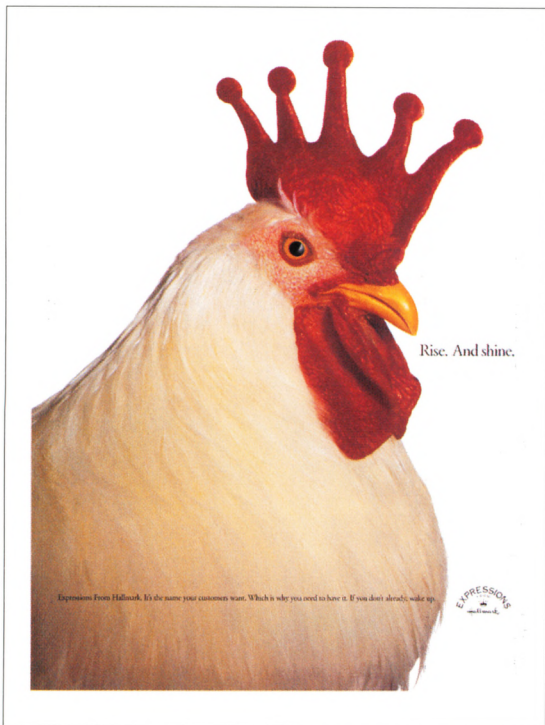
Celebrating 25 years with the USPTA.

277.

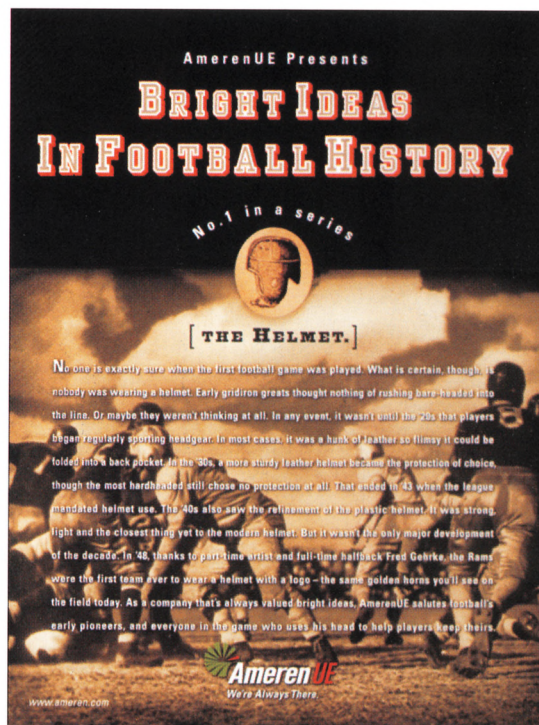


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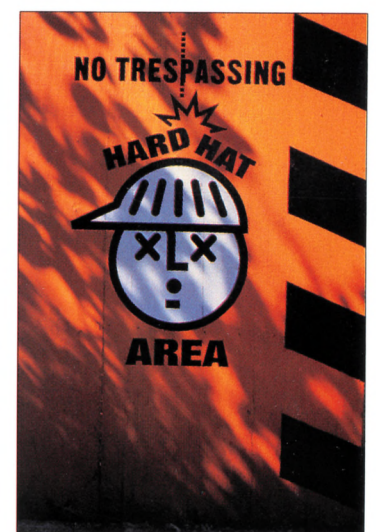




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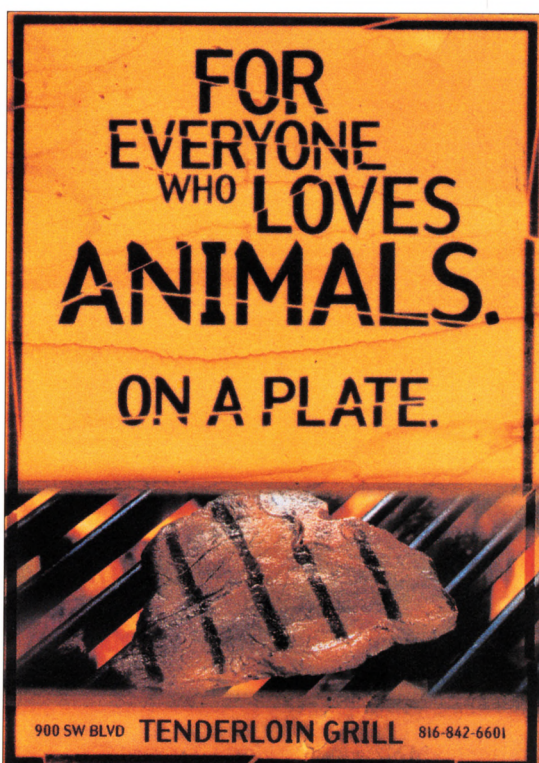
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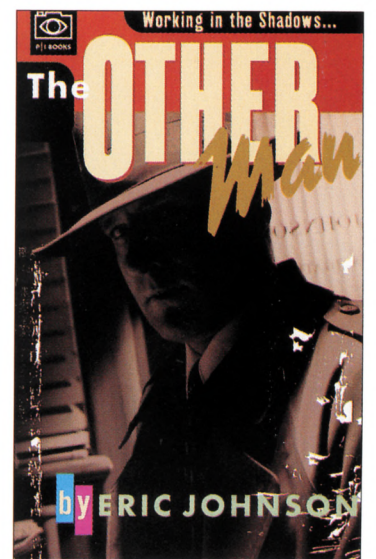
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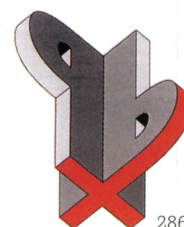
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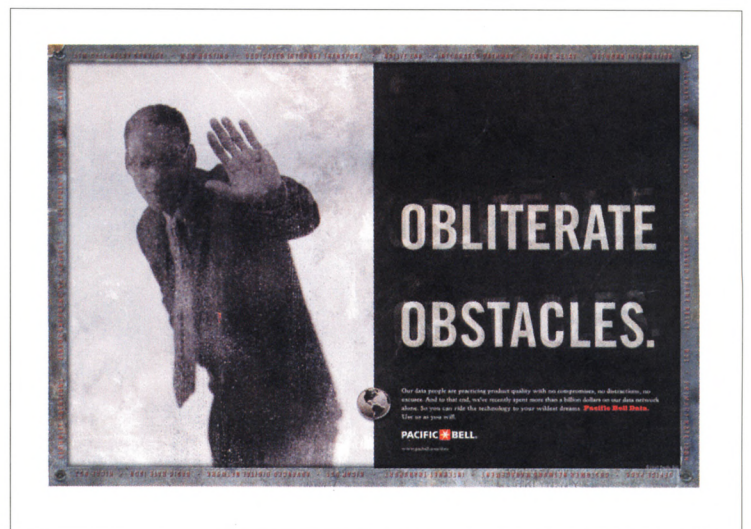
286.

- 281.** Sign for "Medical Center in Progress" Pathfinder Program. Design firm: Kiku Obata & Co., St. Louis; design team: Kiku Obata, Rich Nelson, Todd Mayberry, Teresa Norton-Young, Russell Buchanan Jr., Chris Mueller, Tim Wheeler, Carole Jerome; clients: BJC Health System and Washington University School of Medicine.
- 282.** Ad for Old El Paso. Agency: The Marlin Co., Springfield; art director: John Rutkowski; designer: Steve Krone; writer: Mike Rocco.
- 283.** Indoor poster for Tenderloin Grill. Design firm: Muller+Co., Kansas City; designer: Mark Botsford.
- 284.** Promotion for Bruton Stroube Studios, St. Louis. Photographer: Eric Johnson/Bruton Stroube Studios; designer: Eric Thoelke/Toky Design.
- 285.** Invitation to fundraising party for Arthritis Foundation. Art director: Candy Freund/Simmons Durham, St. Louis; writer: Tim Halpin; executive creative director: Ted Simmons; creative directors: Mark Ray, Tim Halpin.
- 286.** Logo for Pbx, a maker of environmentally safe paints. Designer: Troy Kukes/Kükes, Springfield.





287.



288.



289.



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291.

**287, 288.** Ads for SBC Communications. Agency: Rodgers Townsend, St. Louis; art director: Tom Hudder; photographer: Scott Ferguson; writer: Tom Townsend.

**289, 290.** Posters for Colorado Olde Girls Women's Rugby. Agency: Valentine Radford, Kansas City; art director: Trevor Williams; photographer: Ron Berg; writer: Kevin Conrad; logo design: Matt Reynolds.

**291.** "The Signature Card" brochure for Mead Coated Papers. Art director: Deanna Kuhlmann-Leavitt/Oliver Kuhlmann, St. Louis; photographer: David Gill.

**292.** Identity for restaurant Bistro 201. Design firm: Zipatoni Design, St. Louis; designer: Christine Schwartz; illustrators: Christine Schwartz, Jonathan Reed; creative director: Tom Corcoran; client: Balaban's.

**293.** Promotional materials for a Big2 meeting of Tyson Foods. Design firm: Noble & Associates, Springfield; art director: Tim Bade; designer/illustrator: Lisa Ermold; writer: Shawn Finger.

**294.** "Our Business Is Results" capabilities brochure for Petrik-Smith Group. Art director: Alex Paradowski/Paradowski Graphic Design, St. Louis; designer: Steve Cox.

**295.** 1998 product catalog for Pangaëa by Kelty. Design firm: Phoenix Creative, St. Louis; designer: Kathy Wilkinson; photographer: Rob Grimm/Archival; creative director: Deborah Finkelstein.

**296.** Self-promotional book, "Martinis & Other Deep Drinks," for illustrator Tim O'Neill and designer Tyler Galloway, Independence.

**297.** "Word+Color 2001" promotional book for Hallmark Cards. Art director: Marita Wesely-Clough/Hallmark Cards, Kansas City; designer/illustrator: Maria Carluccio; lettering: Kit Phelan; editor: Dorothy Colgan.

**298.** Logo for mhe.net, a Web technology company. Designer: Jay Suter/mhe.net, St. Louis.

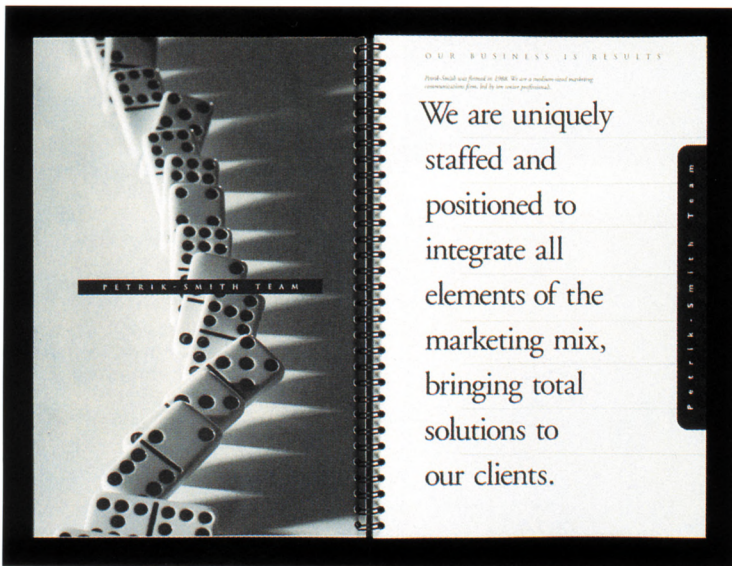




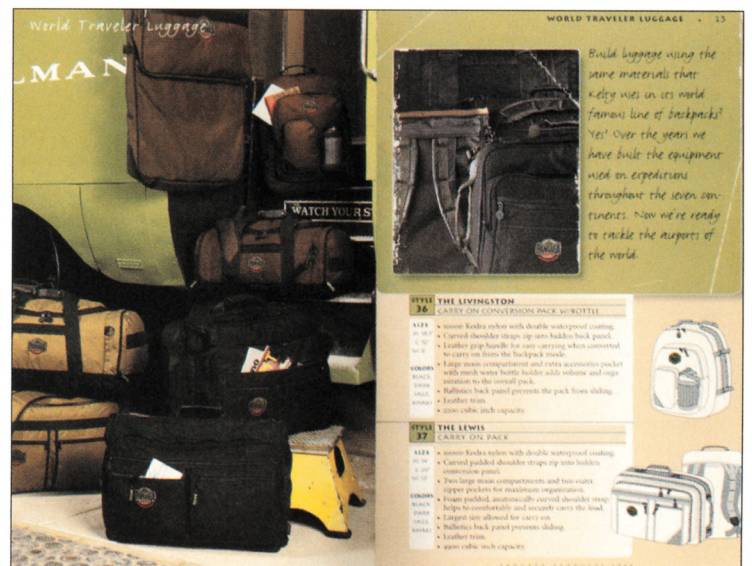
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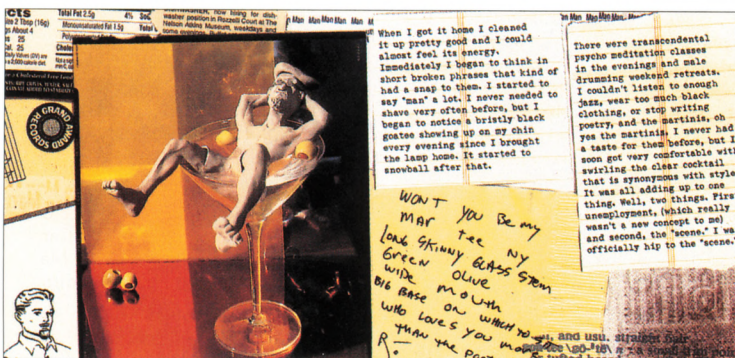
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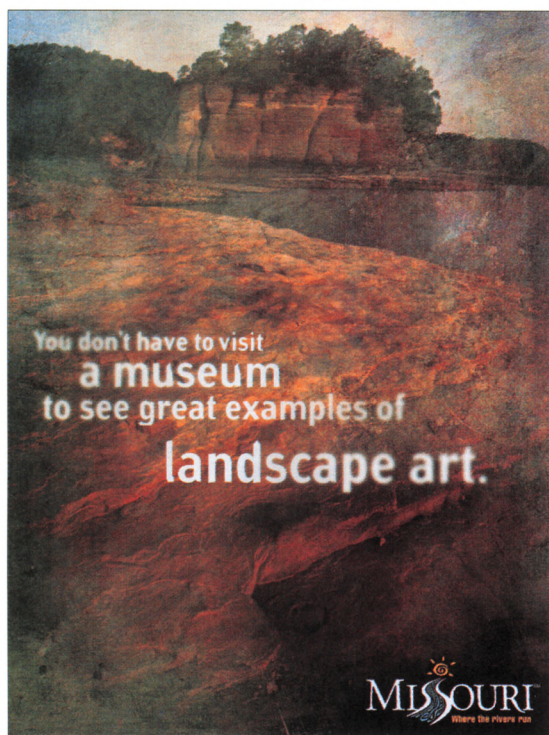


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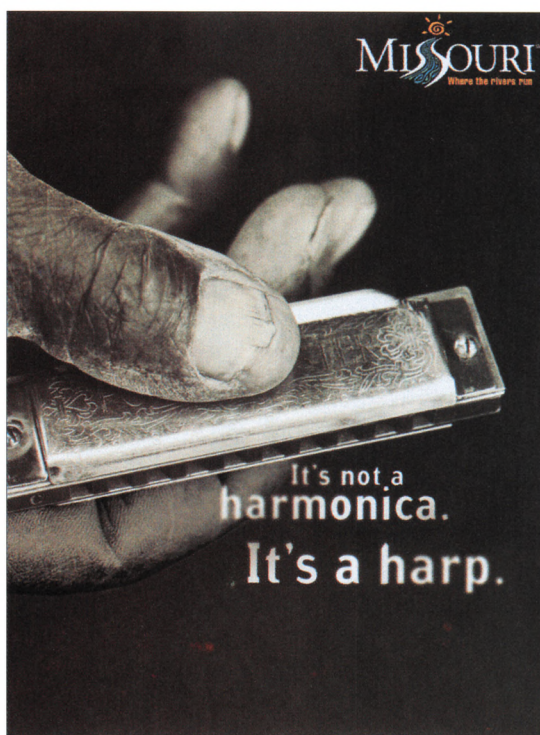
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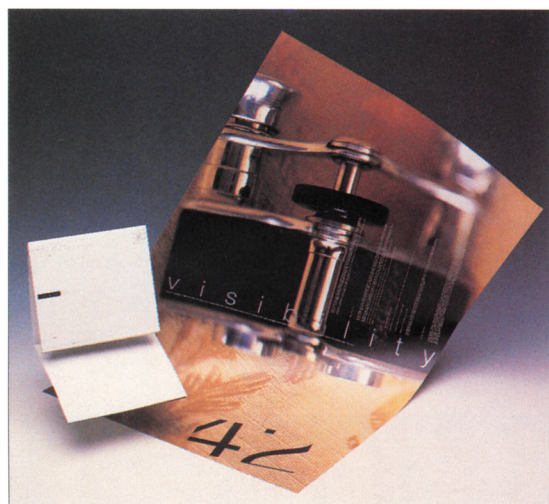




299.



300.



302.

**299, 300.** Posters for Missouri Division of Tourism. Design firm: Muller+Co., Kansas City; art directors: John Muller (Fig. 299), Mark Botsford (Fig. 300); designers: Mark Botsford (Fig. 299), Jane Huskey (Figs. 299, 300); illustrators: Mark Regnier (Fig. 299), Mark Voss (Fig. 300); photographers: Charles Gourche (Fig. 299), Wyatt McSpadden (Fig. 300).

**301.** Mojo Crunch packaging for Mojo Coffee Co. Designer/illustrator: Matt Graif/Graif Design, Nixa.

**302.** Call-for-entries for 1998 Mead Annual Report Show. Design firm: Oliver Kuhlmann, St. Louis; designer: Deanna Kuhlmann-Leavitt; photographer: Gregg Goldmann.



303.



301.

**303.** Logo for River City Studio.

Designer/illustrator: Randy Brasof/ River City Studio, Kansas City.

**304.** Poster for St. Patrick Center benefit concert. Design firm: Bartels & Co., St. Louis; art director: David Bartels; designer: Ron Rodemacher; illustrator: Gary Kelley.

**305.** Call-for-entries for 1998 Omni awards competition, done in the form of a paper sampler pad. Art director: Subashini Nadarajah/Bernstein Rein Advertising, Kansas City; designers: Subashini Nadarajah, Sean O'Dell; writer: Sean O'Dell; creative director: Steve Wood; client: The Advertising Club of Kansas City.

**306.** Ad for Eiger. Agency: Rodgers Townsend, St. Louis; art director: Dean Oram; writer: Michael McCormick.

**307.** Greeting card. Art director: Steve Hess/Hallmark Cards, Kansas City; illustrator: Jerry Clemens.

**308.** Stationery for Frog Express. Design firm: Bartels & Co., St. Louis; art director: David Bartels; designer: Ron Rodemacher; illustrator: Shannon Kriegshauser.

**309.** Australia 2000 poster. Designer/illustrator: Ted Wright, Hillsboro; art director: R.L. Neel/Avala Marketing; client: Australia Olympics Committee.

**310.** Greeting card. Illustrator: Erica Becker/Hallmark Cards, Kansas City.

**311.** Birthday card (inside copy reads, "Happy Birthday, Java Head!"). Illustrator: Bob Staake, St. Louis; art director: John Macy; client: Gibson Greetings.

**312.** J-2 Printers holiday card. Design firm: EAT Advertising & Design, Kansas City; art director: Patrice Eilts Jobe; designers: John Storey, Deanne Kelly; illustrators: John Storey, Peggy Reilly; writer: Lynne Hayes.

**313.** Logo for Tyson Foods. Design firm: Noble & Associates, Springfield; art director/illustrator: Paul York; writer: Sabrina Robb; creative director: Steve Popp.



304.



**BigShindig**  
call for entry papers

OMNI ENTRY 1998 SERIES™

EGOCENTRIC NO. 360®

**EGOCENTRIC 360**  
100% BRAG TRANSLUCENT MARKER PAPER

NO CRYING, MOANING OR BITCHING. MAINTAIN OBJECTIVITY IN THE FACE OF TRUE BRILLIANCE. NOT FOR TRACING OUT OF AWARDS ANNUAL OR BUILDING CAREER AS A HACK.

9x12 18(or so) sheets

305.

WHEN THE STANDS ARE EMPTY, POLISH.  
AND WHEN THEY'RE FULL, SHINE.

DOWN  
YOUR  
ARMOR

**EIGER** Custom uniforms. Select equipment.

1-800-527-3757

306.



307.

**FROG EXPRESS**

7-8-1-3-2-2-2  
3-2-2-2-2-2-2

**FROG EXPRESS**

7-8-1-3-2-2-2  
3-2-2-2-2-2-2

**FROG EXPRESS**

7-8-1-3-2-2-2  
3-2-2-2-2-2-2

308.

**A U S T R A L I A**

**2000**

**USA**

309.

MOTHER

YOU ARE ONE RICH IN THE HARVEST OF YOUR heart

YOU ARE ONE autumn RICH IN THE HARVEST OF memories YOU HAVE GROWN OVER A lifetime

YOU ARE ONE winter DEEPER IN THE SILENT mycelium OF life

YOU ARE ONE springtime LIGHTER WITH THE JOY OF seasonal AND rebirth

310.



311.



312.

MISSOURI



313.

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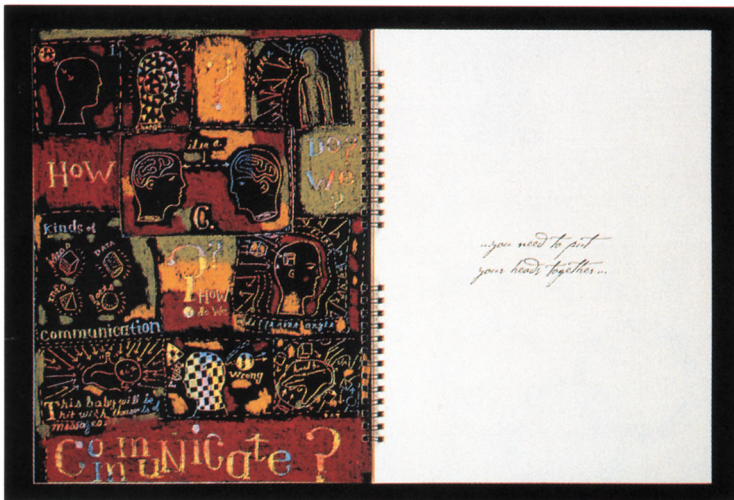




314.



315.



316.



317.

**314.** Mailer for Lettering Design Group. Design firm: NKH&W, Kansas City; art director: Voon Wong; designer/illustrator: Mike Sull.

**315.** *What Feels Good to a Big Black Dog* pop-up book. Designer: Cindy Pawlysh/Hallmark Cards, Kansas City.

**316.** Recruitment brochure for SBC Technology Resources. Design firm: FH Design, St. Louis; art director: Dave Holt; designers: Jim Heys, Susan Gillham; illustrators: Bryant Day (shown), Malcolm Tarlofsky, Keith Skeen; photographer: Mark Joseph.

**317.** Self-promotional CD for River City Studio, Kansas City. Designer/illustrator: Randy Brasof.

**318.** Signage for The Muny Theater of St. Louis. Design firm: Kiku Obata & Co., St. Louis; project team: Todd Mayberry, Gen Obata, Jonathan Bryant.

**319.** Poster for A. Bommarito Wines. Agency: CUBE Advertising & Design, St. Louis; art director: David Chiow; photographer: Bob Kolbrener; writer: Steve Unger.



318.

319.



## Wisconsin

Mergers and acquisitions have made significant cuts into client lists for many Wisconsin design offices. But firms like William Eisner Associates of Milwaukee are increasingly looking to national clients for revenue: Eisner recently nabbed the Forbes for President campaign, for instance. In fact, many clients looking for ways to build more personal relationships with their audiences are coming to this area for its very human touch. Gary Mueller, senior vice president/creative director of BVK, says that the Milwaukee market and his office have grown significantly in the past few years. In addition to developing interactive capabilities and specialties such as healthcare and tourism, his firm has made bold strategic moves like purchasing a Miami firm, which has brought in Spanish-language capabilities. "We're really kicking butt in the Chicago award shows. That brings more talent up to Milwaukee. We're a little gem here. When people come, they tend to stay," he says.



FRAMING AMY  
322.

**320.** Self-promotion poster for DBD International and Bell Press. Designer/illustrator: David Brier/DBD International, Menomonie.

**321.** Ad for Milwaukee Public Library. Agency: BVK/McDonald, Milwaukee; art director: Michael Stodola; photography: BBD Photography; writer: Al Ramirez.

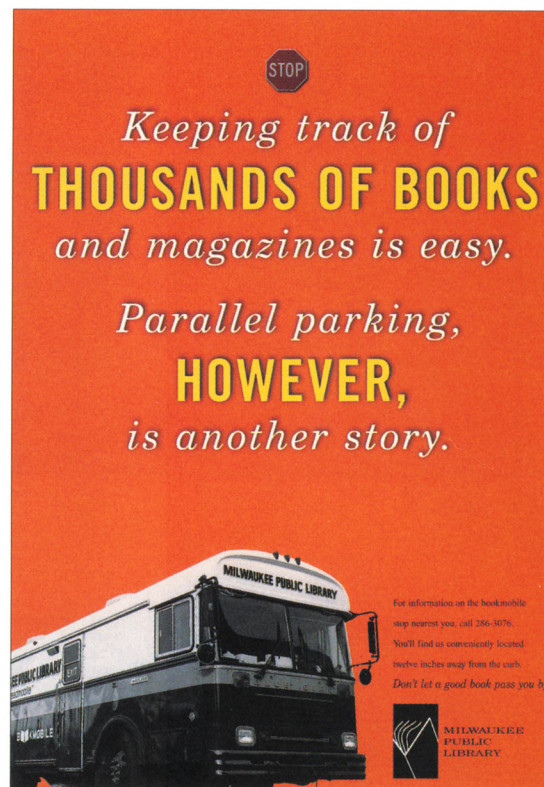
**322.** Logo for pop-rock band Framing Amy. Designer: Neil Becker/Becker Design, Milwaukee.

**323.** Ad for Rubin's. Agency: Hoffman York, Milwaukee; art director/illustrator: Jerome Marucci; writer: Nick Pipitone.

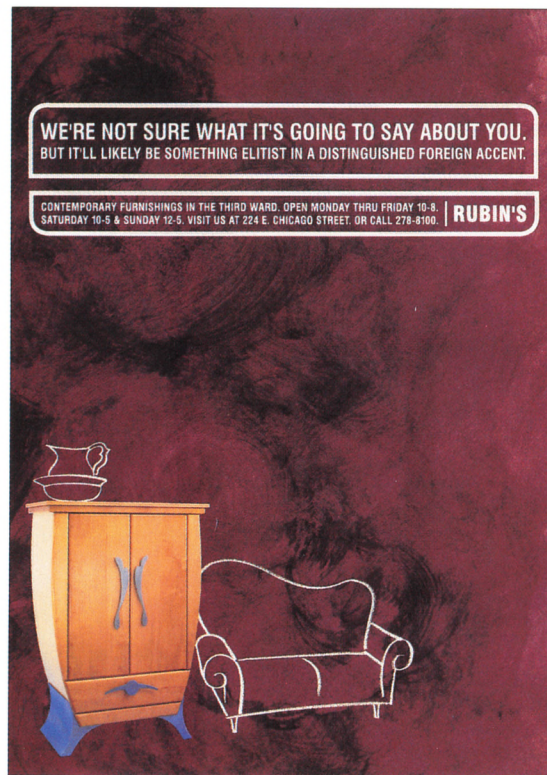
**324.** Capital campaign booklet for Milwaukee Institute of Art & Design. Design firm: Kohnke Hanneken, Milwaukee; art directors: Rich Kohnke, Mark Fairbanks; writers: Dave Hanneken, Rob Franks.



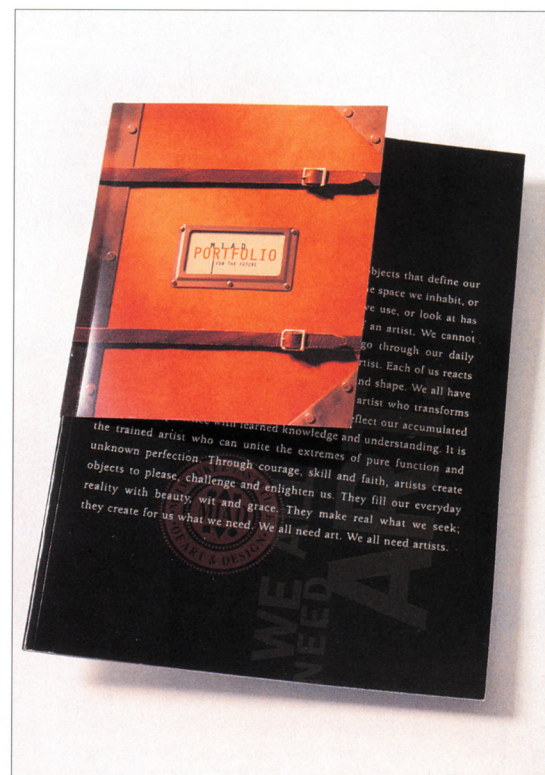
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321.

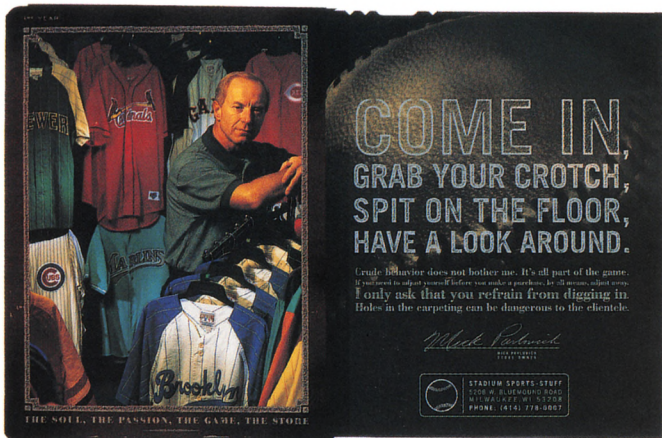


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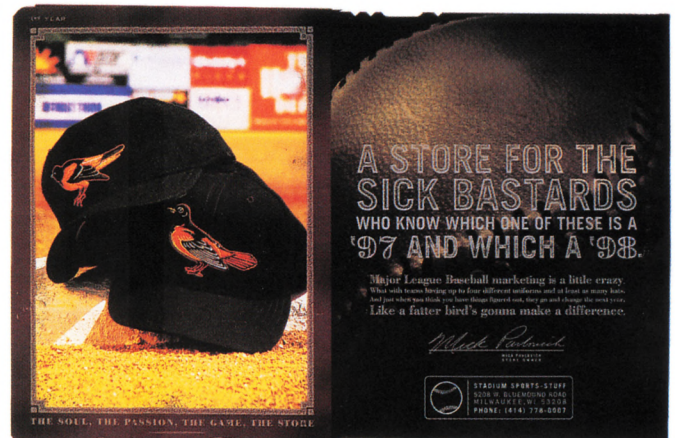


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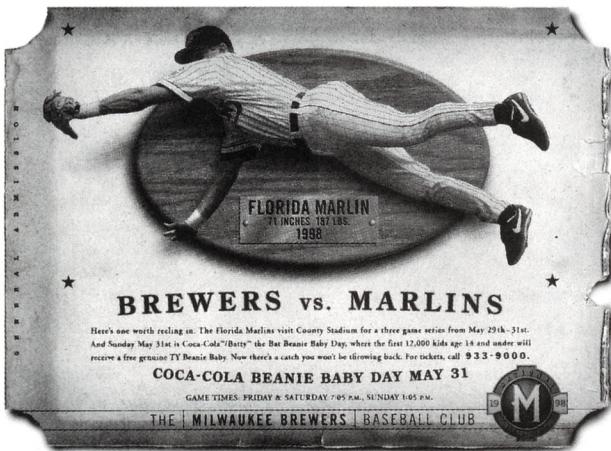




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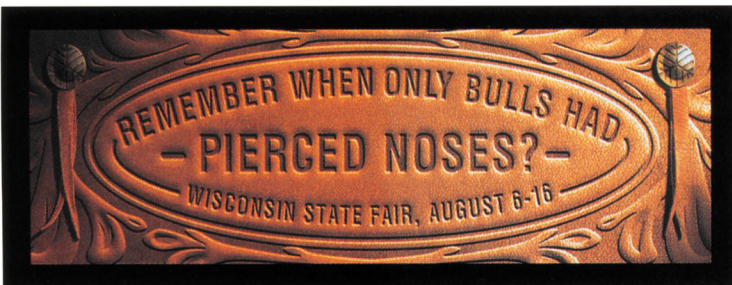
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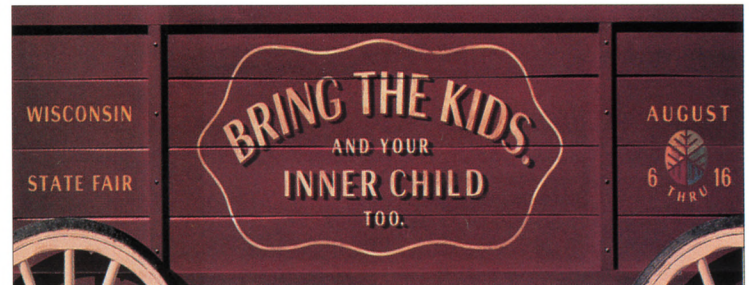
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**325, 326.** Ads for Stadium Sports-Stuff. Agency: BVK/McDonald, Milwaukee; art directors: Mike Lyons (Fig. 325), Pete Schaer (Fig. 326); photographers: Dave Gilo, Todd D'Aquisto; writer: Steve Koenke.  
**327.** Ad for Milwaukee Brewers. Agency: Kohnke Hanneken, Milwaukee; art director: Mark Fairbanks; photographer: Dave Altman; writer: Rob Franks.

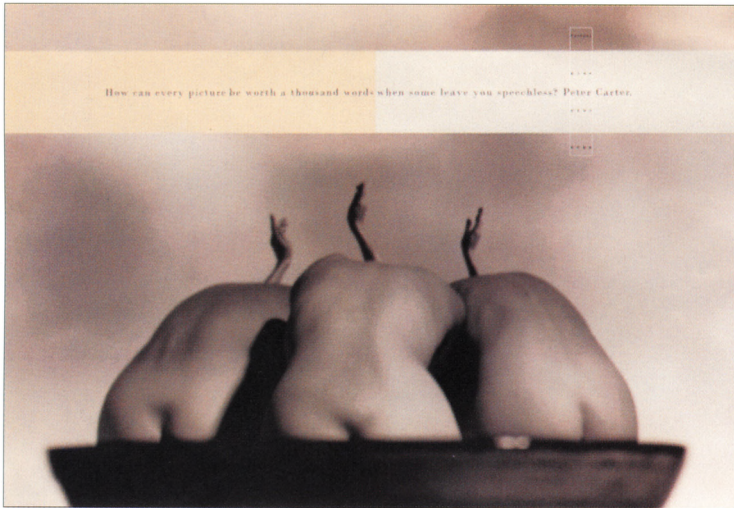
**328.** Poster for Lakefront Festival of Arts. Art director: Mike Lyons/BVK/McDonald, Milwaukee; photographer: Nancy Yuenkel; illustration: Altered Images; writer: Jeff Erickson.  
**329, 330.** Outdoor ads for Wisconsin State Fair. Agency: William Eisner/Associates, Hales Corners; art director: Scott Conklin; illustrator: Jay Harris; photographer: Dave Gilo; writer: Scott Lynch.



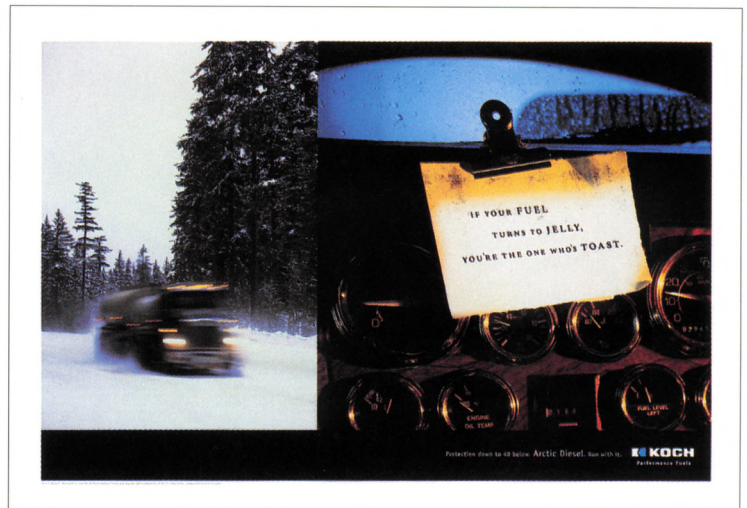
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**331.** Logo for The Quick Cup coffee shop. Design firm: Laughlin/Constable (Griffin Design), Milwaukee; art director: Bill Kresse; designer/illustrator: Jason Herkert.  
**332.** Ad for Peter Carter Photography. Agency: William Eisner/Associates, Hales Corners; art director: Scott Conklin; writer: Scott Lynch.





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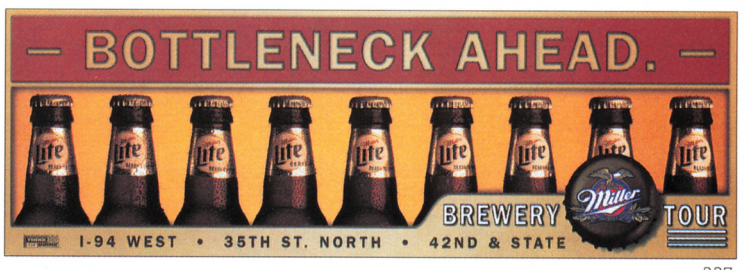
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**333.** Ad for Koch Industries. Art director: William Eisner/Associates, Hales Corners; art director: Taylor Smith; photography: Allan-Knox Photography; writer: G. Andrew Meyer.  
**334.** Ad for Louisiana State University Athletic Department. Agency: The Consortium, Franklin; art director: Jerome Marucci; writer: Michael Herlehy.  
**335.** Spread from *Sear's Magazine*. Illustrator: David McLimans, Madison; art director: Jeff Heidekat/Meta 4; photography: Hyperion Studio.

**336.** Poster for Wild Space Dance Co. Agency: BVK/McDonald, Milwaukee; art director: Amy Wahlberg; photographer: Brian Mailoy; writer: Gary Mueller.  
**337.** Billboard campaign for Miller Brewery Tours. Agency: Sprecher Bertalot & Co., Milwaukee; art director: Eric Cook; designers: Eric Cook, Steve Clementi; photographer: Dave Gilo; writers: Emil Bertalot, Kevin Brown, John Sprecher.  
**338.** Symbol for Purgatone Records. Illustrator: Lin Wilson, Madison; design firm: Planet Design; art director: Kevin Wade; designer: Dan Ibarra.



338.



## by MURRAY SAYLE

**I**T'S not every day that a nation's economic success—and the whole world's—come knocking at your door, especially when you are the only foreign family in a Japanese mountain village a couple of hours' remote. What is the name of the year we had already heard so much amazing news about what everyone said was the world's richest and most advanced economy? This was they were really *rich*—well, almost anything. Even so, the respect of the people living out at our door on a snowy, windswept mountain was, to put it mildly, a surprise.

"Can you help us out, Say-leen?" our visitor asked. We know him well. He works at our village credit union, which accepts savings and loans of all that people can bring home. It's how he gets his approach around the house, please come and pay it in straightaway. It's only for twenty-five hours. You can take it out again tomorrow."

closed to \$13,000. Insisted that we accept it, along with old clothes, dishes, pots and pans, and a typewriter for me to get back to work; said we found in the house where we now live, and generally made it clear that they wanted us to stay among them. As other villagers have his mouth, we have slowly been regaining their honesty.

I stopped by late to ask our violator what was going on. His new office, all glass and chrome, stands out among the old wooden houses on the village street. "We don't usually keep cash over the weekend," he explained. "I was afraid that someone would try to take money out this morning, the way would get around that the couldn't pay, and in an hour we'd be cleaned out."

It didn't happen, but an hour later a neighbor called us with some breathless advice. "If you have any money in the Yokohama Bank, take it out," our cabbie advised. "They'll be the next to go." Jerry went down to take a look, and sure enough, lines of people were making withdrawals. It turned out to be just a rumormong, but it showed how jumpy ordinary Japanese are during these days.

created a unique market liquidity, when no one else thought it was a successful currency index. "He's expecting Italy to fail," says the banks and insurance companies to go under, merge, or be taken over in the next few months," my friend said. "Good business for us, if we play it right." That night a banker friend of ours called from Geneva. "How's the mood there?" he asked. "If the Nikkei [the Tokyo stock index] drops below twelve thousand, the world economy goes bust," he checked the paper: the Nikkei, which reached 38,915 on December 29, 1989, was yo-yoing between 4,000 and 15,000 (it is since 1991 New York is 1929 for edgy and



I called a friend from Sydney, who is one of Tokyo's most successful currency traders. "We're expecting forty-to-fifty banks and insurance companies to go under, merge, or be taken over in the next few months," my friend said. "Good business for us, if we play it right." That night a banker friend of ours called from Geneva. "How's the mood there?" he asked. "If the Nikkei [the Tokyo stock index] drops below twelve thousand, the world economy goes bust." I checked the papers: the Nikkei, which reached 38,915 on December 29, 1989, was yo-yoing between 14,000 and 15,000 (it is since up) New York in 1929 fell city and stock

Nesli I did a mood check at our village post office. I am there most days, posting letters, but mail delivery is not its main business. Japan has 24,638 post offices, big and small, which also accept savings and offer insurance policies. A flashing sign over the counter showed the day's interest rates: 0.25 percent for deposits held for a year; 0.655 percent for those held for five years. Despite these microscopic rates, I saw our gray-haired neighbors paying in thick wads of cash, the yen equivalent of \$10,000 or so at a time, sobriety-warded with a low bow from the postmaster (an honorific

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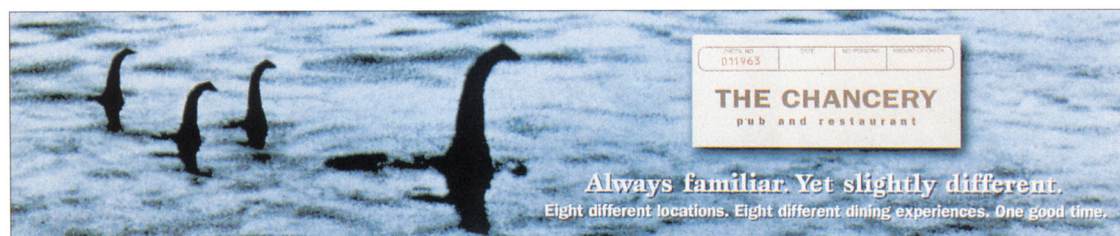
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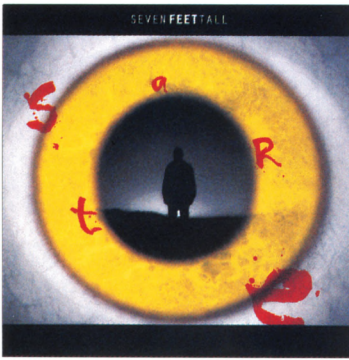


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**339.** Spread from *The Atlantic Monthly*.  
Illustrator: David McLimans, Madison;  
art director: Robin Gilmore-Barnes.

**340.** Atwater Carey First Aid packaging.  
Designer: Steve Drifka/Bender,  
Browning, Dolby & Sanderson,  
Milwaukee; photographer: Lars  
Topelmann; writers: Mike Holicek, Steve  
Drifka; client: Wisconsin Pharmacal.

**341.** Tarot cards promotion for LTI  
Solutions, information technology  
consultants. Design firm: BVK/  
McDonald, Milwaukee; art director:  
Mike Lyons; illustrator: Keith Ward;  
writer: Jeff Erickson.

**342.** Quality Muffler self-promotional  
package for Graphic Solutions,  
Milwaukee. Art directors: Marc Tebon,  
Dave Kotlan; designers: Todd Wolff,  
Steve Radtke; illustrator: Dave Kotlan.

**343.** Outdoor ad for the Downtown  
YMCA. Agency: Kohnke Hanneken,  
Milwaukee; art director: Rich Kohnke;  
photographer: Dave Gilo; writers: Dave  
Hanneken, Rob Franks.

**344.** Outdoor ad for Chancery  
Restaurants. Agency: Kohnke  
Hanneken, Milwaukee; art director:  
Mark Fairbanks; writer: Rob Franks.

**345.** Capabilities brochure for Williams  
Young. Design firm: The Hiebing Group,  
Madison; art director/illustrator: Mike  
Freidel; designers: Mike Freidel, Jamie  
Opperman; writers: Sandy Grier, Rocket  
Helstrom; creative director: Barry Callen.

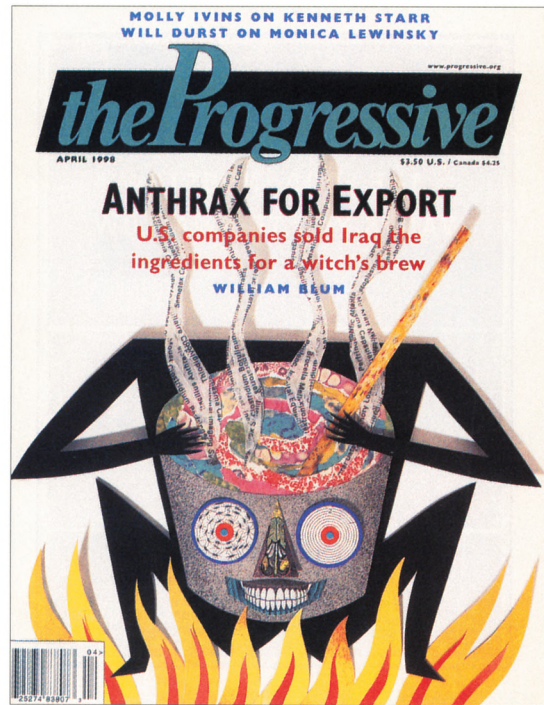
**346.** "Stare" CD for Seven Feet Tall.  
Art director/illustrator: Travis Cain/  
CLICK!Visuals, Green Bay;  
photographer: Kris Maz.

**347.** Cover of *The Progressive*. Art  
director: Patrick JB Flynn/The  
Progressive, Inc., Madison; illustrator:  
David McLimans.

**348.** Cover of *Network Magazine*.  
Illustrator: John Craig, Soldiers Grove;  
art director: Paul Donald.

**349.** T-shirt for retail sale for Milwaukee  
Coffee Co. Design firm: Brew City Beer  
Gear, Milwaukee; art director: George  
Keppler; designer: Frank Keppler.

**350.** Stationery for GUILD.com. Design  
firm: Planet Design Co., Madison; art  
director: Dana Lytle; designer: Ben  
Hirby.



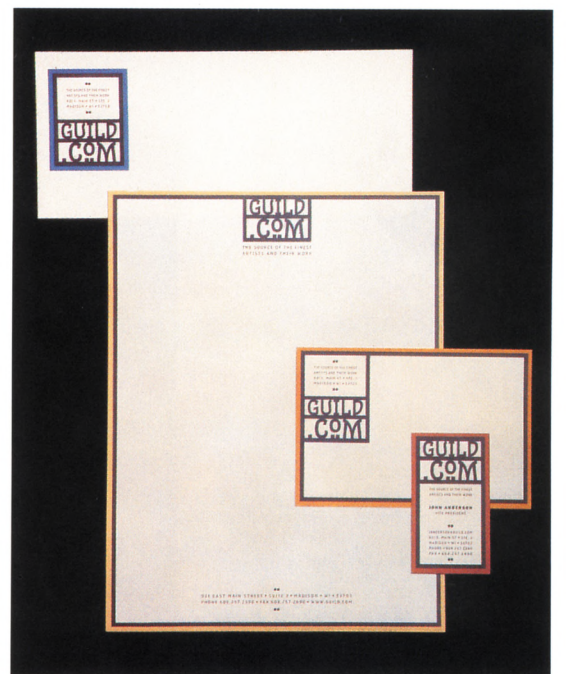
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## Michigan

The furniture and automotive industries in Michigan both had good years in 1998, and the design community benefited. Many firms are looking for larger offices and more employees, the former being easier to locate than the latter. Optimism abounds, despite staffing hurdles. "Most businesses around here are sales-driven," says Peter Bell, president of Fairly Painless Advertising in Holland. "What used to be referred to as marketing was really sales support. Now clients are awakening to the idea that there are real opportunities to develop identities and brands." Art director Jen Harris of Harris Marketing Group in Ann Arbor affirms she likes her locale because "it's not quite New York and it's not quite L.A. Chicago and Detroit are nearby, so you've got plenty of good work to measure yourself against."



353.

**351.** 1998 Herman Miller annual report. Art director: Stephen Frykholm/Herman Miller, Zeeland; designer: Yang Kim/BBK Studio, Grand Rapids; writers: Clark Malcolm, Jack Schreur.

**352.** Cover of 1998-2000 catalog for Kendall College of Art & Design. Design firm: Davison, Dietsch, McCarthy, Grand Rapids; designer: Laura Palma.

**353.** Logo for Michigan Humane Society. Art director: Lynn Simoncini/Bozell Detroit, Southfield; designers: Lynn Simoncini, Lori Soenen.

**354.** T-shirt for The Great American Back Rub. Art director: Lauren Anderson/Doner, Southfield.

**355.** Cover of *Visualize 5*, alumni magazine of University of Michigan School of Art & Design. Art director/illustrator: Dennis A. Miller/University of Michigan School of Art & Design, Ann Arbor; design assistants: Sherry Meyer, Ingrid Lai.



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**363.** "A Little Something on Aside" brochure promoting Herman Miller's Aside chair. Design firm: Fairly Painless Advertising, Holland; designer: Dolph Kawalec; photographer: Maria Krajcirovic; writer: Judy Bean; creative director: Peter Bell.

**364.** Self-promotion brochure for Seventh Street, Troy. Art directors: Mike Campau, Doug Calloway; designers/illustrators (digital imaging): Mike Campau, Scott Hillings; photographer: Tom Roche.

**365.** Calendars for Etheridge Printing Co. Design firm: Davison Dietsch McCarthy, Grand Rapids; art director: Sharon Oleniczak; designer: Laura Palma; photographer: John Gundry; photography director: Michele Chartier.

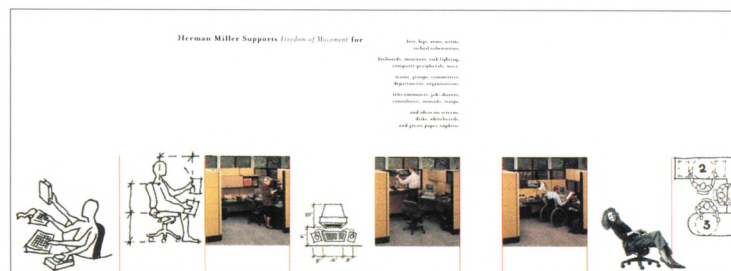
**366.** Outdoor ad for Briarwood Mall. Agency: Perich+Partners, Ann Arbor; art director: Carol Mooradian; designer: Carol Poholsky; illustration: Colorforms.

**367.** Holiday poster for BBK Studio, Grand Rapids. Art director: Kevin Budelmann; designer: Alison Popp; calligraphy: Matt Ryzenga; photographer: Bill Lindhout.

**368.** "Freedom to Choose" brochure for Herman Miller. Art director: Kathy Stanton/Herman Miller, Zeeland; designer: Brian Edlefsen; illustrator: Linda Nelson; photographers (shown): Nick Merrick, James Ter Keurst; writer: Deb Wierenga.



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## Rest of the Midwest

Not only are clients coming to designers and illustrators with more and deeper assignments, says art director Ron Sack of Bozell Worldwide, Omaha, but in some cases they are providing more time in the schedule for better creative as well. In addition, many clients are adopting a hands-off attitude. "Clients used to have a more clear-cut idea of what they wanted and would almost handcuff you with parameters. Now, before the parameters are handed out, they want to see what I can come up with," says Todd Adkins, owner of born to design, Indianapolis. Stan Fellows, an Iowa City-based illustrator, agrees. "In the '80s, we did a lot of visual metaphors, with dollar bills floating through the air and such. To my great joy, that has ended. Art buyers and viewers have become more sophisticated, and I can be more subtle with images," he says.



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**369, 370.** 1999 College World Series posters. Agency: Bozell Worldwide, Omaha, NE; designer: Mitch Markussen; illustrator: Mark Chickanelli; creative director: David Moore.

**371.** Symbol for Buzz Cuts Maximum Lawn care. Designer/illustrator: Bill Gardner/Bill Gardner Design, Wichita, KS.

**372.** Symbol for Mike 92.7 FM, an interactive talk radio show. Design firm: Insight Design Communications, Wichita, KS; art directors: Sherrie Holdeman, Tracy Holdeman; designer: Chris Parks.

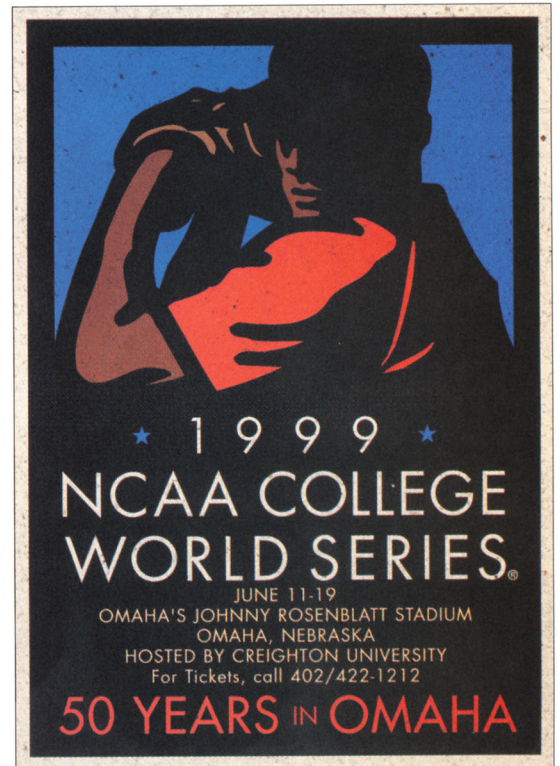
**373.** Poster for "Taste of Dubuque" event. Design firm: Get Smart Design Co., Dubuque, IA; art director: Jeff MacFarlane; designer/illustrator: Tom Culbertson; client: Mississippi River Museum.

**374.** Palm Balm packaging. Designer/illustrator: John Sayles/Sayles Graphic Design, Des Moines, IA; client: Gianna Rose.

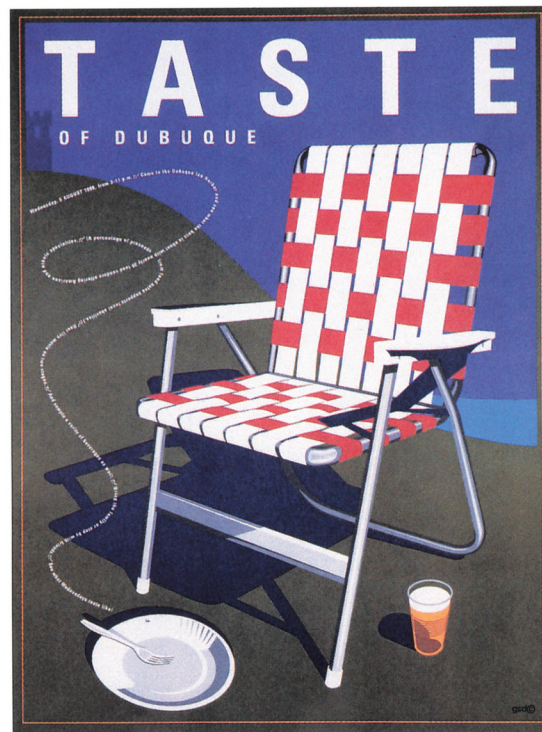
**375.** Business cards for C3. Art directors: Scott Swanson, Dave Swearingen/C3, Overland Park, KS; creative director: Chuck Hoffman.



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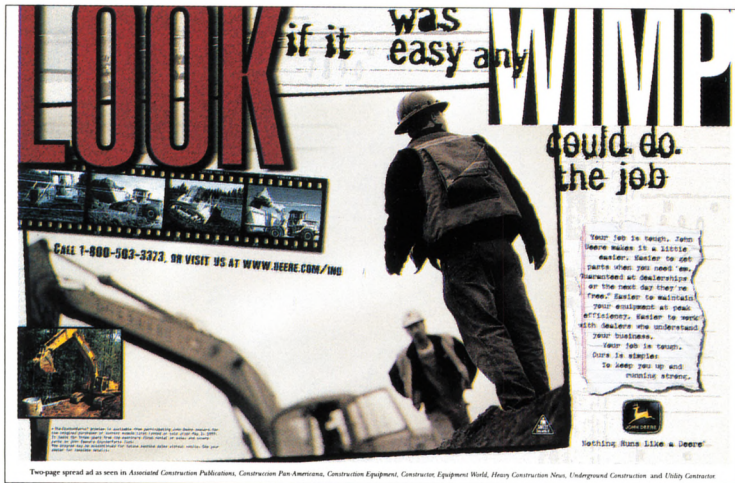


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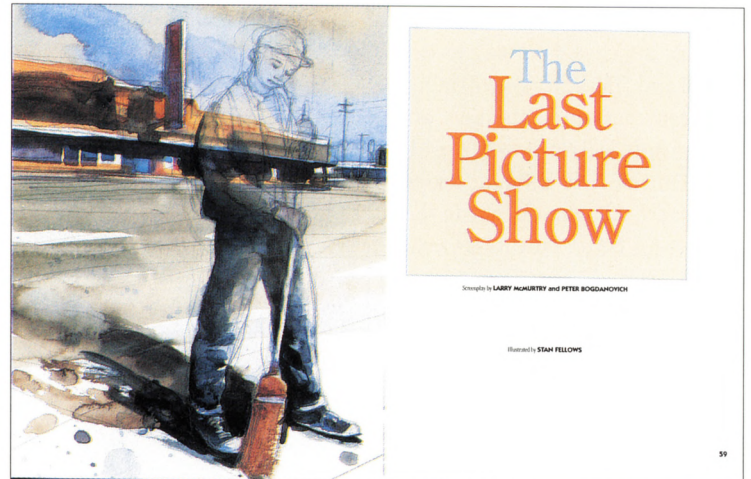


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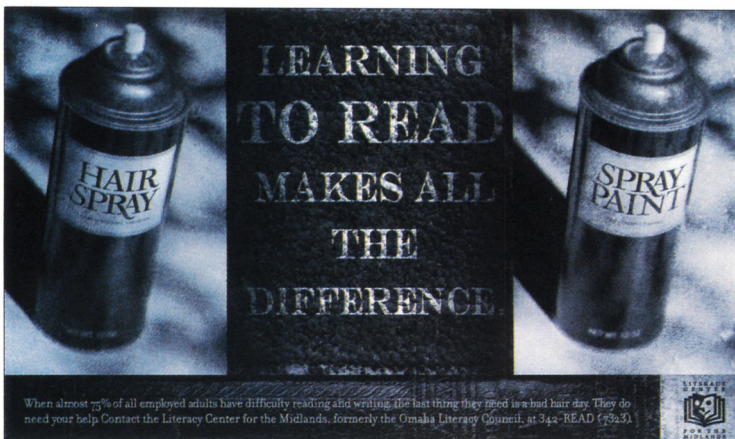




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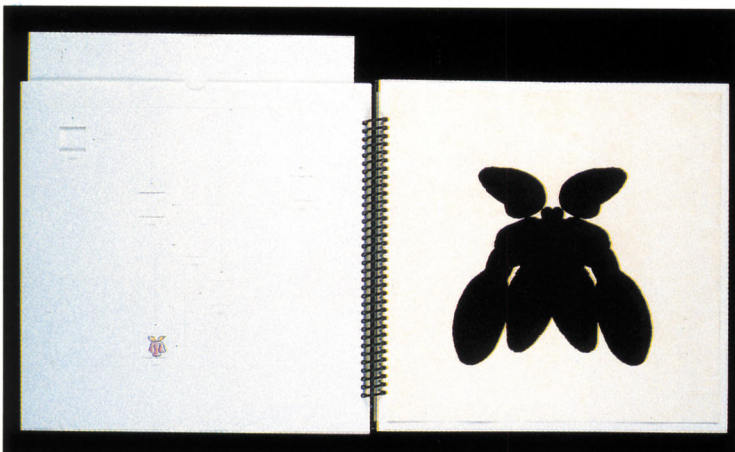
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**376.** Image ad for John Deere. Agency: Marketing.comm, Overland Park, KS; art director: David Tierney-Kanning; photographer: Jim Sims; writers: GB Caedo, Gary Brahl, David Tierney-Kanning.

**377.** Spread from *Scenario* magazine. Illustrator: Stan Fellows, Iowa City, IA; art director: Andrew P. Kner.

**378.** Ad for Literacy Center for the Midlands. Agency: Bozell Worldwide, Omaha, NE; art directors: David Steinke, Mitch Markussen; photographer: Kate Heller; writer: Robin Leahy.

**379.** Ad for Nebraska Film Office. Agency: Bailey Lauerman & Associates, Lincoln, NE; art directors: Edd Timmons, Marty Amsler; writer: Frances Kepes; creative director: Carter Weitz; retoucher: Thomas Irvin.





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**380.** "Ink Test" booklet for Jacob North Companies. Design firm: Bailey Lauerman & Associates, Lincoln, NE; art director: Carter Weitz; designer: Elly Teo; illustrator: Dalia Sudavicius; writer: Frances Kepes.

**381.** "Mold a Mind" holiday promotion for Greteman Group, Wichita, KS. Art directors/designers: Sonia Greteman, James Strange.

**382.** "Jazz in June" program announcement for Nebraska Art Association. Designer: John Hayden/Bailey Lauerman & Associates, Lincoln, NE; creative director: Carter Weitz.

**383.** Ad for The Frame Service. Agency: Bozell Worldwide, Omaha, NE; art directors: David Steinke, Mitch Markussen; photographer: Kate Heller; writer: Robin Leahy.

**384.** Stationery for Gearheads Bike Shop. Art director: Duane Rader/Rader Design, Indianapolis, IN; illustrator: Steve Beard.

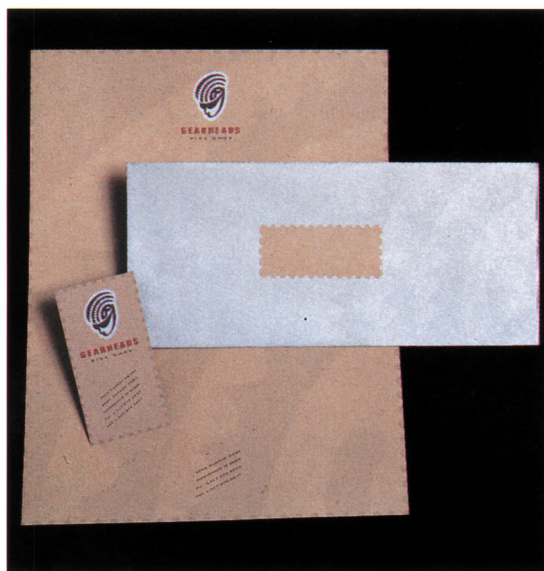
**385.** Stationery for ImageTek. Designer/illustrator: John Sayles/Sayles Graphic Design, Des Moines, IA.

**386.** 1998-99 season brochure for Hancher Auditorium at University of Iowa. Designer: Ron McClellan/University of Iowa, Iowa City; writer: Judith Hurtig.

**387.** Staircase promotion for Arthritis Foundation of Nebraska. Designer: Ron Sack/Bozell Worldwide, Omaha, NE; writer: Robin Leahy.

**388.** Symbol for Richard Lynn's Shoe Market. Designers: Sherrie Holdeman, Tracy Holdeman/Insight Design Communications, Wichita, KS.

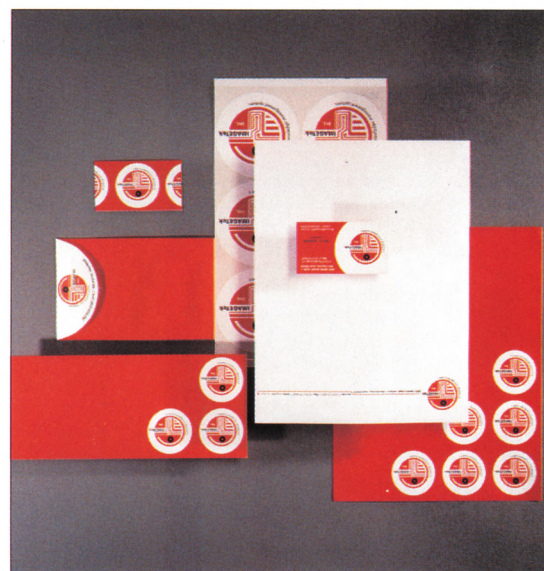
**389.** Logo for Fidel Bistro. Designer/illustrator: Travis Brown/Gardner Design, Wichita, KS.



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**390.** Ad for University of Nebraska at Lincoln Athletic Department. Agency: Bailey Lauerman & Associates, Lincoln, NE; art directors: Sean Faden, Marty Amsler; photographer: Rick Neibel; writer: Nick Main; creative director: Carter Weitz.

**391.** Costa Rica Natural bags. Designer/illustrator: James Strange/Greteman Group, Wichita, KS; creative director: Sonia Greteman; production artist: Jo Quillin.

**392, 393.** Zípaní cream cheese packaging (Fig 392) and Zípaní bags and cups (Fig. 393). Design firm: Greteman Group, Wichita, KS; art directors: Sonia Greteman, James Strange; designer: James Strange; illustrator (Fig. 392): James Strange; writer (Fig. 393): Deanna Haims; production artist: Jo Quillin.

**394.** Logo for Paul Chauncey Photography. Designers: Bill Gardner, Brian Miller/Gardner Design, Wichita, KS; illustrator: Bill Gardner.

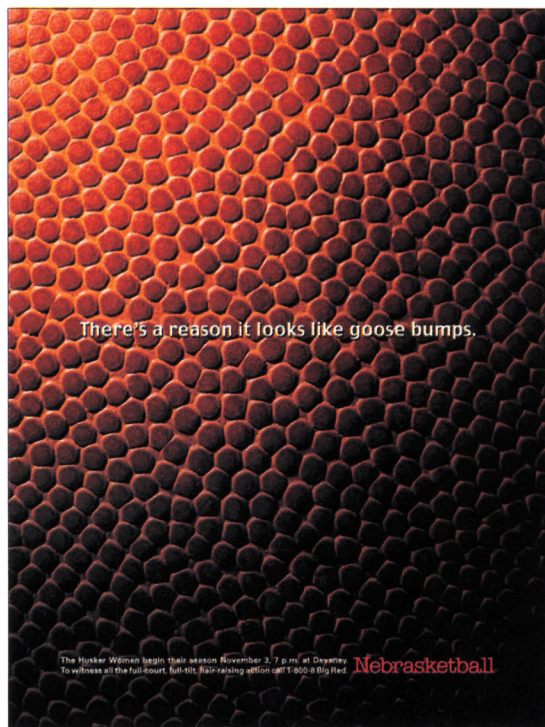
**395.** Ariel software logo for Microware. Designer/illustrator: John Sayles/Sayles Graphic Design, Des Moines, IA.

**396.** Logo for Fontmart.com. Designer/illustrator: Todd Adkins/born to design, Indianapolis, IN.

**397.** Indy Jazz Fest logo. Art director: Justin Ginther/Caldwell Van Riper, Indianapolis, IN; creative director: Bryan Hadlock.

**398.** Fisheye ID/stationery. Design firm: Basler Design Group, Cedar Rapids, IA; art director: Drew Davies; designers: Bill Basler, Bill Bollman, Drew Davies.

**399.** Club Soda ID/stationery. Design firm: Riley & Co., Fort Wayne, IN; art director: Bob Kiel; creative director: Audrey Riley.



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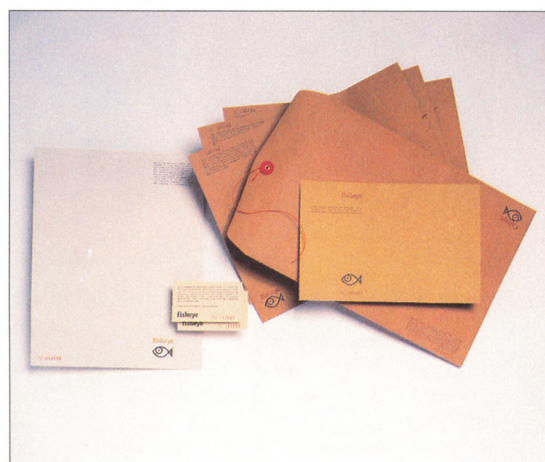
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# The South

We think of the pace of life “down South” as sluggish, but graphic designers in many diverse Southern markets say these are vibrant times in the region. The style and quality of work has become virtually indistinguishable from that of anywhere else. “So many design trends seem to be going on at the same time,” says Matthew Dorning, senior designer at Slaughter Hanson in Birmingham. “The cutting edge is no longer a knife blade, but a spinning set of fan blades. Trends influencing designers in Birmingham, Alabama, may also be influencing designers in Birmingham, England.”

Rick Grimsley, principal at Deep Design in Atlanta, agrees. “As far as styles exclusive to Atlanta or the Southeast are concerned, I think those distinctions have all but disappeared. In the ’70s and early ’80s, work produced in the South had a certain look and voice—usually storytelling with humor. But with the publication of so many national annuals, designers can pick up their influences from anywhere.”

But South Carolina’s Barry Townsend, senior designer at PMSC and head of Townsend Design Company in Columbia, says it’s not just the annuals that stir up styles. “Designers are picking up trends from faster-moving media today, instead of just the annuals. There are a lot of mini-trends that appear for a few months and then disappear.”

New media are producing stylistic affectations in and of themselves. “We see the design world being influenced by the onslaught of mass media and new media, like the Internet,” says Kristy Beausoleil, senior designer at BlackBird Creative in Charlotte, North Carolina. New communications technologies have imposed a look upon traditional media, she notes. “Design seems to have become very Webby. Take television graphics. Many ESPN programs, pro sports broadcasts, and network IDs are looking Web-inspired, with their use of rules, buttons, and other menu-like elements.”

Of course, a few visual folks have managed to be unaffected by cable TV and the Net, either by circumstance or by chance. “We’ve been somewhat secluded in our rural existence of the past two years, so we’ve had to rely on what we see around us for inspiration,” says Julie Belcher, a co-founder of Yee-Haw Industries in Knoxville, Tennessee. “Most of the stuff we like is pre-1960—hand-painted signage on barns, rooftops, brick walls and shop windows, folk art, and local four-page weekly newspapers.”

Perhaps in response to a barrage of digital imagery, the South has also seen a return to concise messages. “The work is cleaner, smarter, and more direct, possibly as a result of working on Internet projects,” says Grimsley. “I see a lot less eye candy than several years ago.” Jennifer Appleby, art director at Wray Ward Laseter in Charlotte, agrees. “Charlotte is a very conceptual town. I’m not a big overly designed, overly layered, way-too-much-type-to-the-point-of-not-being-able-to-read-the-piece kinda gal. We prefer the simple.”

So do James Rosene, a writer at agency Fahlgren/Tampa, and his neighbors. “I think the trend in Florida is certainly moving more and more toward a strong conceptual idea, as opposed to just a witty headline. Obviously, Crispin [Porter and Bogusky, Miami] has been doing this for years, and we strive to as well. I think it’s becoming more prevalent.” In Birmingham, Spencer Till, VP-creative director at Lewis Communications, is grateful for the change after years of “dirty type” and layers. “I’m very pleased to see some thinking coming back into design lately. It seems like designers are now thinking strategically and applying that to designs that connect.”

Connections are made by engaging viewers emotionally rather than intellectually, says Tony Platt, creative director at Cadmus in Richmond, Virginia. Pictures are design’s most important element, he contends, because people no longer read but merely react. Michael Howard at Crispin Porter and Bogusky agrees: “Advertising has been tending toward more and more visual solutions. Because of the bilingual nature of our market, we grew up as an agency thinking in this way.”

Southern designers are also coming to terms with branding. “If designers embrace the concepts of branding, it could lead to the entire profession’s getting the respect it craves—and more work,” says Townsend. “But we have to remember that great-looking design that doesn’t increase our clients’ bottom line isn’t what it’s about.” Dorning agrees, adding that in order to fully service clients, firms must expand on the traditional definition of an agency. “We design everything from direct mail to showrooms, print media to product packaging,” he says.

To provide such diversified services, Southern design firms are struggling with staffing—some more than others. Anne-Davnes Dusenberry, designer at The Partnership in Atlanta, reports no problems recruiting locally. “We’ve got close ties with The Portfolio Center—The Partnership has hired its graduates as freelancers and as full-time staff for many years.” (Other oft-cited reservoirs of Southern talent: the Ringling School of Art and Design in Sarasota, Florida; the Adcenter at Virginia Commonwealth University in Richmond; and the Creative Circus in Atlanta.) But Charlie Robb, VP-creative director at The Smith Agency in Fort Lauderdale, Florida, counters: “It’s hard to find good beginners and equally hard to find really good experienced talent in our area.” And Cabell Harris, creative director at Work, Richmond, thinks location can be a tricky problem—and the trick is to cast a wide recruiting net without overtaxing the firm’s resources.

In the South these days, a good writer is apparently hard to find. Tim Fisher, executive creative director at Fry Hammond Barr, Orlando, Florida, explains: “To me, art directors are like right-handed pitch-

*Continued on page 352*



## North Carolina

"As long as the Raleigh-Durham-Chapel Hill region continues to be one of the top five new-growth areas in the country, new business opportunities should keep pace," says Scott Ballew, art director at Howard, Merrell & Partners in Raleigh. His firm recruits creatives from such southeastern schools as Atlanta's Portfolio Center and the Adcenter at Virginia Commonwealth University in Richmond. Jennifer Appleby, art director at Wray Ward Laseter in Charlotte, reports that her firm has experienced 20 percent growth each year for the last three years. "Our region is booming," she says. Two designers at BlackBird Creative, Kristy Beausoleil and Patrick Short, make up a boutique division at Price/McNabb, a 70-member ad agency in Charlotte. "This arrangement allows us to accommodate small local jobs and larger national projects," says Beausoleil.



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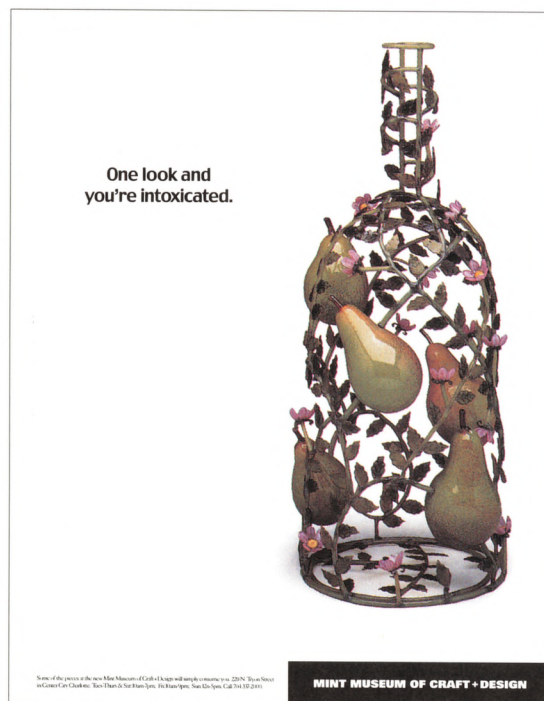
**1, 2.** Ads for the Mint Museum of Craft and Design. Agency: Wray Ward Laseter, Charlotte; art director: Todd Kinley; writer: Tom Cocke; producer: Sheila Dulin.

**3.** Symbol for design firm Price/McNabb's Cookout Club. Designer/illustrator: Patrick Short/BlackBird Creative, Charlotte.

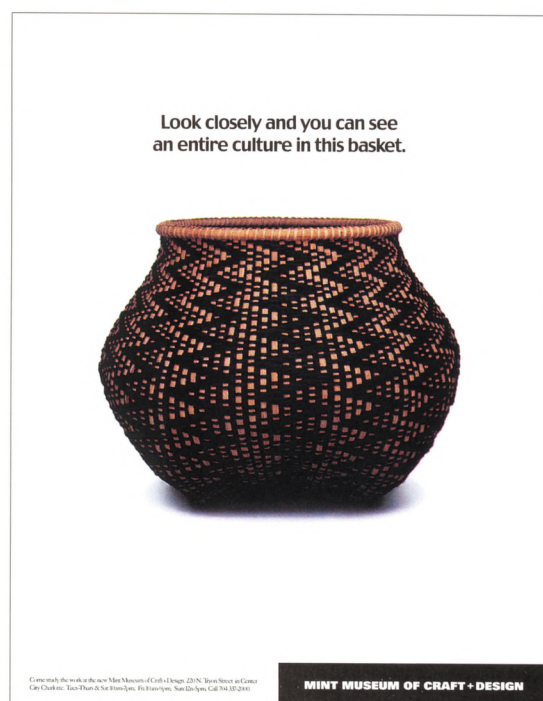
**4.** Paperback cover for the University of North Carolina Press, Chapel Hill. Designer: Richard Hendel; illustrator: John MacDonald.

**5.** Ad for a Volkswagen car dealership. Agency: West & Vaughn, Durham; art director: Shawn Brown; photographer: Mark Harkness; writer: Eran Thomson; creative director: Robert Shaw West.

**6.** Logo for the Tank, a skate park. Design firm: Toolbox, Cary; art director/illustrator: Todd Coats; designers: Todd Coats, Casey Foster.



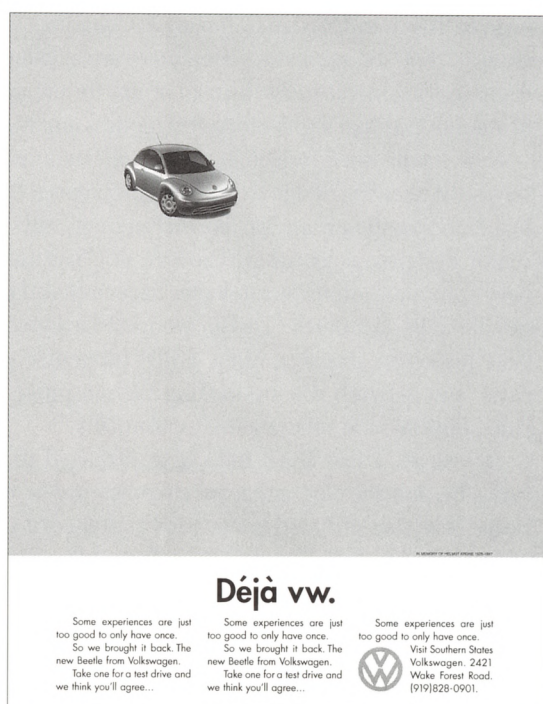
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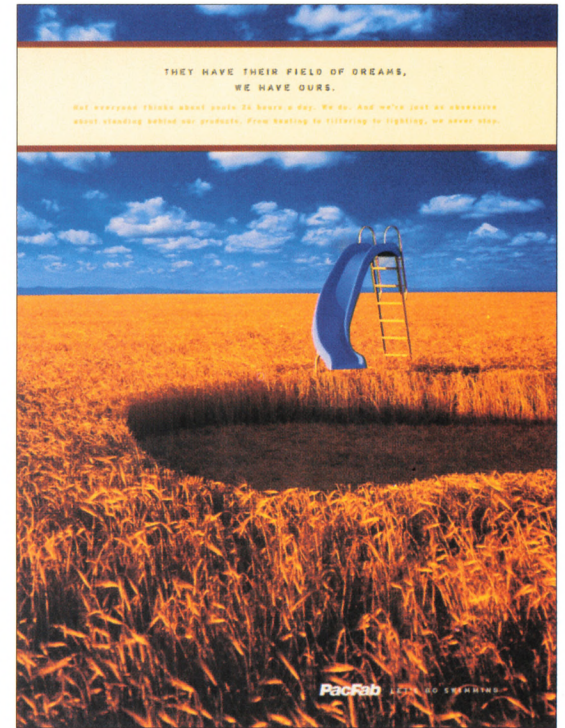




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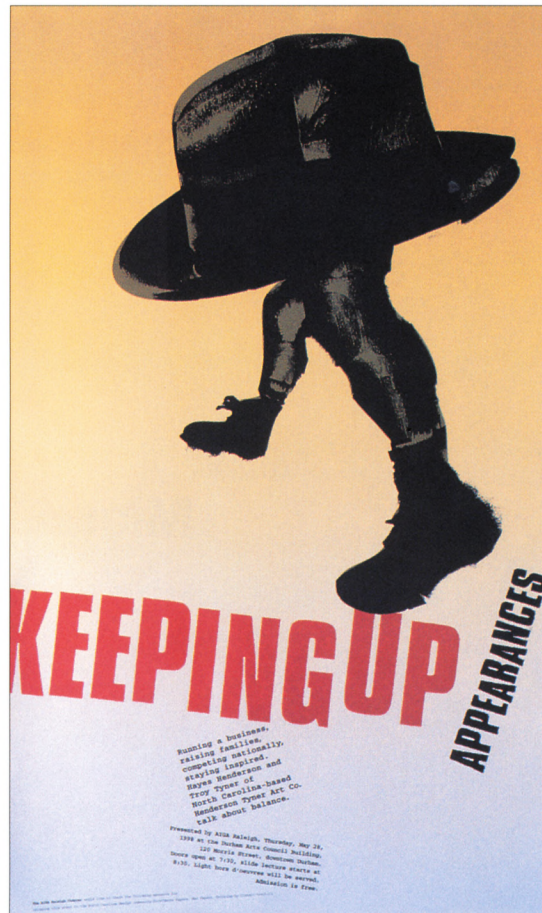
**7.** Party invitation. Designer: Troy Tyner/Henderson Tyner Art Co., Winston-Salem.

**8.** Ad for photographer Andy Anderson. Agency: FGI, Chapel Hill; art director: Jimmy Bonner; illustrator: Richard Paschal; writer: Denzil Strickland.

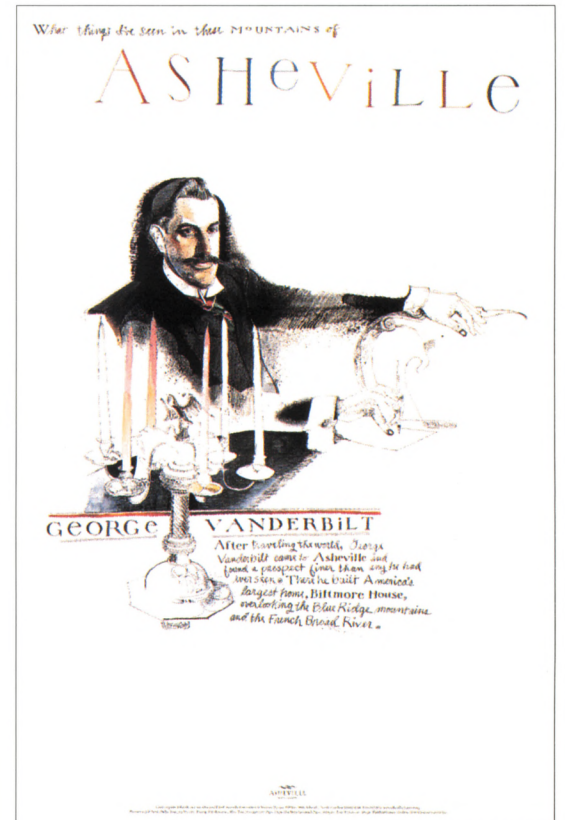
**9.** Ad for PacFab, a swimming pool marketer. Agency: FGI, Chapel Hill; art director: Rick Kourchenko; photographer: Gozo; writer: Denzil Strickland.

**10.** Poster for AIGA Raleigh. Design firm: Henderson Tyner Art Co., Winston-Salem; designers: Hayes Henderson, Troy Tyner; illustrator: Hayes Henderson.

**11.** Poster for Asheville Tourism Development Authority. Design firm: BlackBird Creative, Charlotte; designer: Patrick Short; illustrator: Jack Unruh; writers: Brad Bray, Patrick McLean; production manager: Julia Winfield.

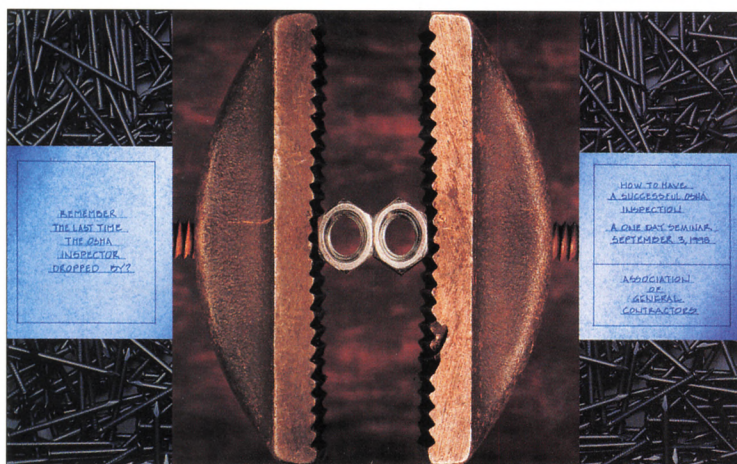


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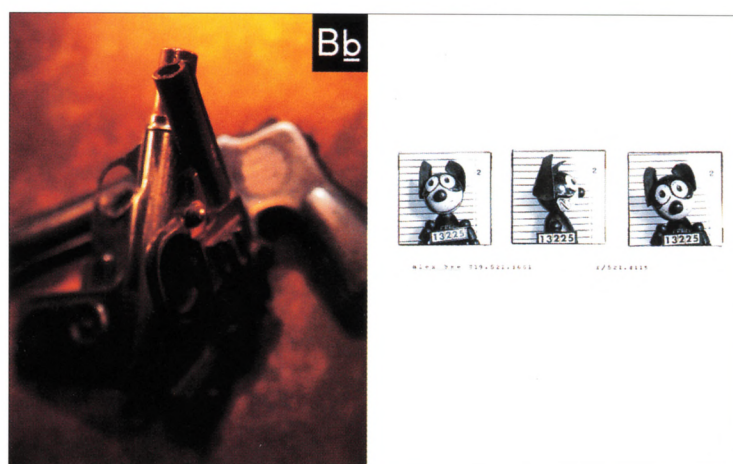


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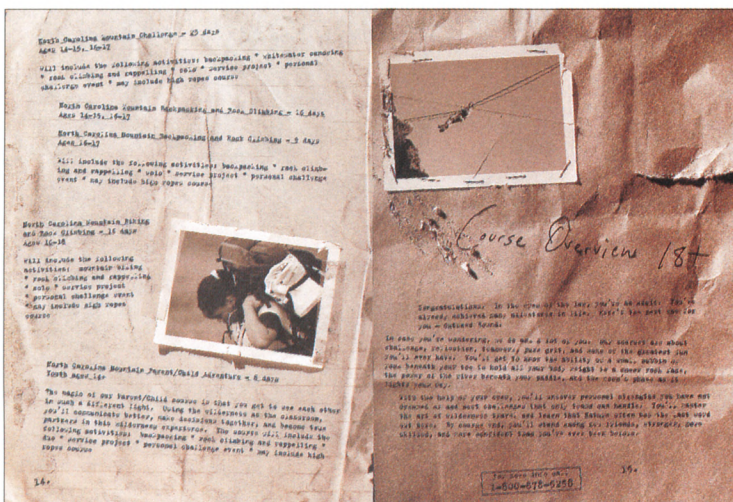




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12. Poster for a seminar by CAGC on OSHA inspections. Design firm: Loeffler Ketchum Mountjoy, Charlotte; art director: Jim Mountjoy; photographer: Jim Arndt; writer: Ed Jones.
13. Promotion for Alex Bee Photography, Raleigh. Design firm: BlackBird Creative; art director/photographer: Alex Bee.
- 14, 15. Ads for Kimberly-Clark. Agency: Howard, Merrell & Partners, Raleigh; art director: Scott Ballew; photographers: Buck Holzemer (Fig. 14), Alex Bee (Fig. 15); writers: Jeff Seide, David Parson (Fig. 14), Lori Shantz (Fig. 15); production manager: John Pritchard.
16. Poster for Durham Literacy Council. Design firm: FGI, Chapel Hill; art director: Rick Kourchenko; photographer: Kelli Coggins; illustrator: Richard Paschal; writers: Rick Kourchenko, Dennis Wipper.
17. Spread from *Hemispheres*, United Airlines' in-flight magazine, published by Pace Communications, Greensboro. Art director: Jaimey Easler; photographer: Darryl Jones.
18. Ad for Legg Mason. Agency: FGI, Chapel Hill; art director: Jimmy Bonner; photographer: Leen Thijsse; writer: Denzil Strickland.
19. Self-promotion for photographer Jimmy Williams. Agency: GSD&M, Raleigh; art director: David Crawford; photographer: Jimmy Williams; writer: Rich Terry.
20. Catalog for Outward Bound. Design firm: Loeffler Ketchum Mountjoy, Charlotte; art director: Doug Pedersen; photographer: Pat Staub; writer: Curtis Smith.
- 21, 22. Ads for Corcoran Parking. Agency: West & Vaughn, Durham; art director: Shawn Brown; illustrator: Sign-O-Rama; photographer: Vic Cotto; writer: Eran Thomson; creative director: Robert Shaw West.
23. Symbol for Stadium Food & Beverage food service. Design firm: Brinkley Design, Charlotte; designer: Leigh Brinkley; photographer: Steve Little.





24.

24. Self-promotional coaster. Designer: Rob Baird/West & Vaughn, Durham.

25. Ad for Biscuitville. Agency: West & Vaughn, Durham; designer: Rob Baird; writer: Eran Thomson; creative director: Robert Shaw West.

26. Cover of *DoubleTake* magazine, Durham. Executive editor, design: Molly Renda; editors: Robert Coles, Alex Harris.

27. Ad for Fieldcrest Cannon towels. Agency: McKinney & Silver, Raleigh; art director: Steve Davis; photographer: Greg Slater; writer: Naomi Maloney.

28. Poster for World T.E.A.M. Sports. Design firm: Axiom Design, Charlotte; designer: Brian Hill; photography: Mike Carroll Photography.

29. Symbol for a 10th-anniversary pig roast at Wilcox Farm. Designer: Phil Evans/Phil Evans Graphic Design, Huntersville.

30. Logo for CST's Rescue. Designer: David Roberts/FGI, Chapel Hill.

31. Spread from *DoubleTake* magazine, Durham. Executive editor, design: Molly Renda; editors: Robert Coles, Alex Harris.

32. Ad for Carolina Ballet. Agency: FGI, Chapel Hill; art director: Rick Kourchenko; illustrator: Richard Paschal; writer: Denzil Strickland.

33. Point-of-purchase display for the Cavern Tavern. Agency: CJYP Advertising, Chapel Hill; art director: Tom Gardner; photographer: Timothy Greenfield-Sanders; writer: Toby Roan.

34. Ad for Pinehurst Candles. Agency: West & Vaughn, Durham; art director: Shawn Brown; illustrator: Todd Dengler; photographer: Vic Cotto; writer: Eran Thomson; creative director: Robert Shaw West.

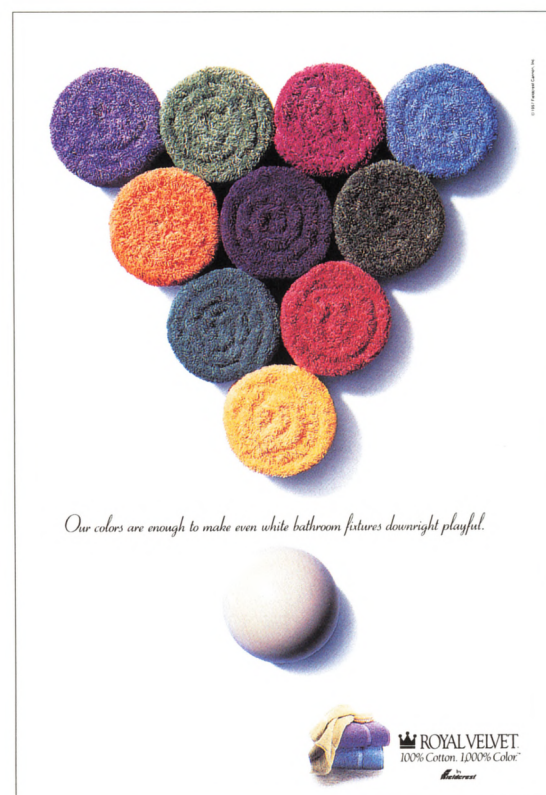
35. CD package for Sugar Hill Records' *Restless on the Farm*. Design firm: Sue Meyer Designs, Raleigh; designer/illustrator: Sue Meyer; photographer: Jim McGuire.

36, 37. Self-promotion for Price/McNabb, a Charlotte design firm. Art director: Tracey Ellenberg; designer: Mike Klauss; writer: Brad Bray; creative director: Ron Randle.

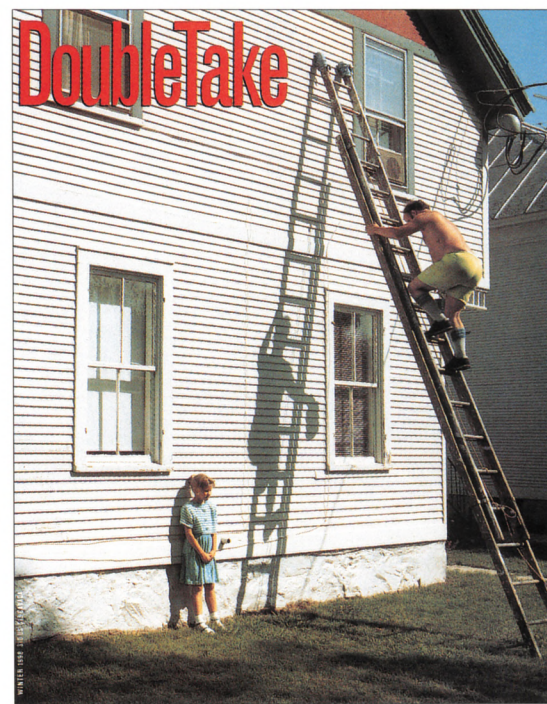
38. Promotion for Outward Bound. Design firm: Loeffler Ketchum Mountjoy, Charlotte; art director: Doug Pedersen; illustrator: Floyd Coffey; photographer: Pat Staub; writer: Curtis Smith.



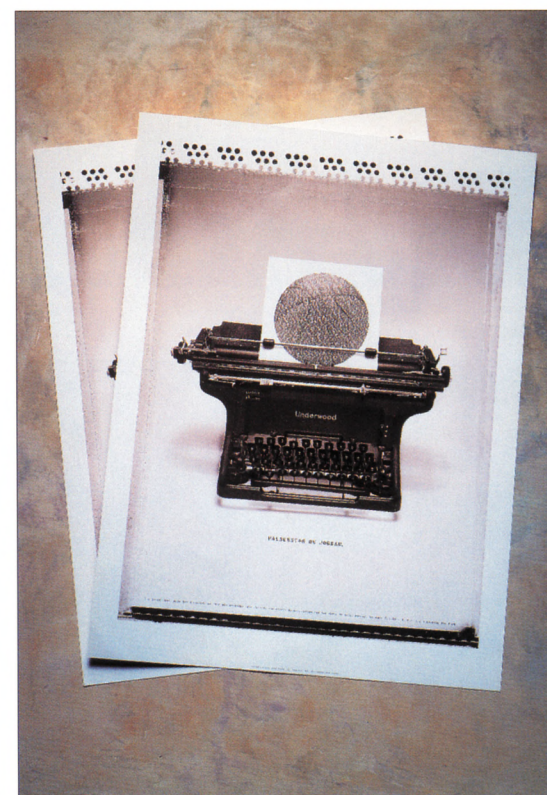
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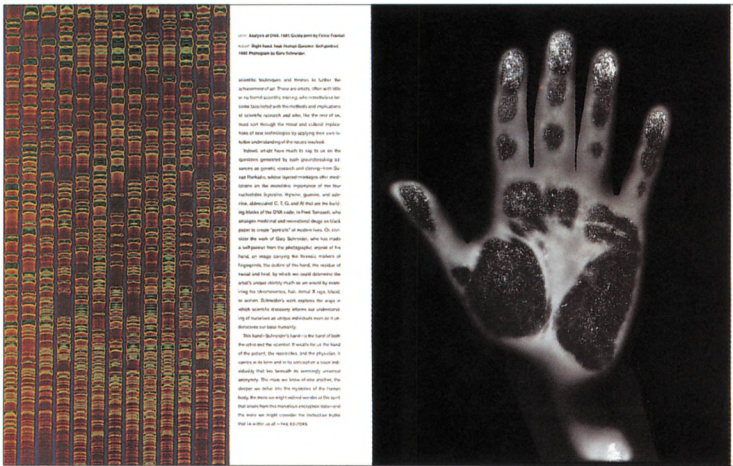


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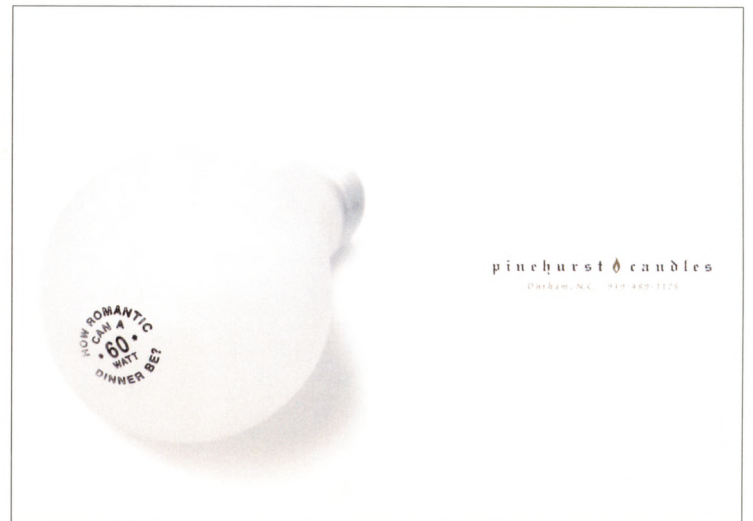
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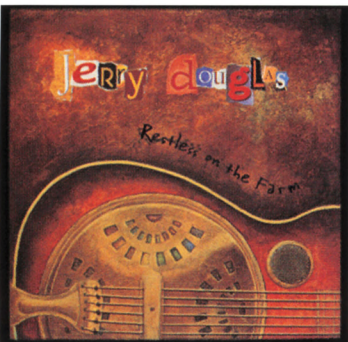
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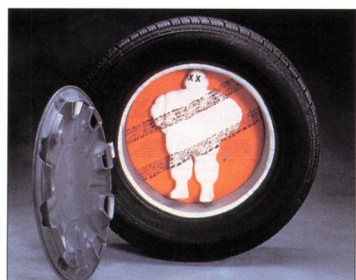
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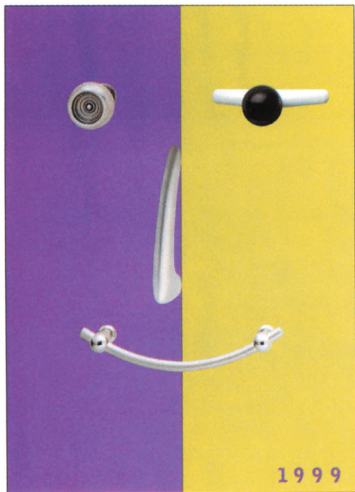
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Photos: Pat Staub

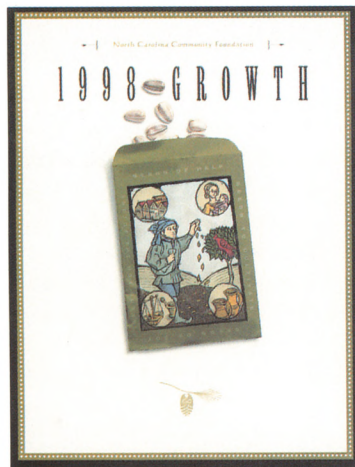


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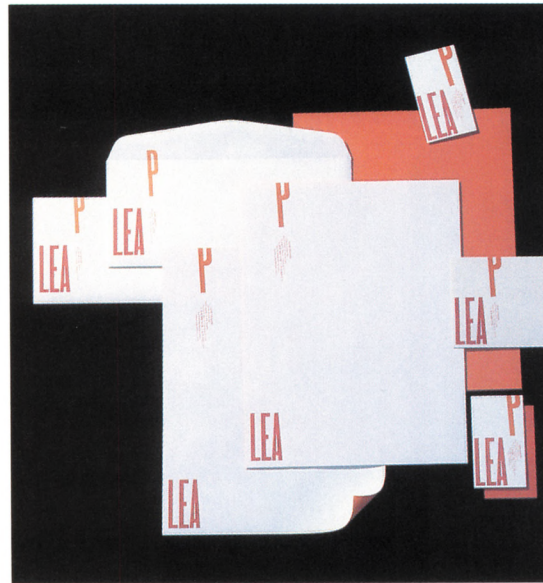




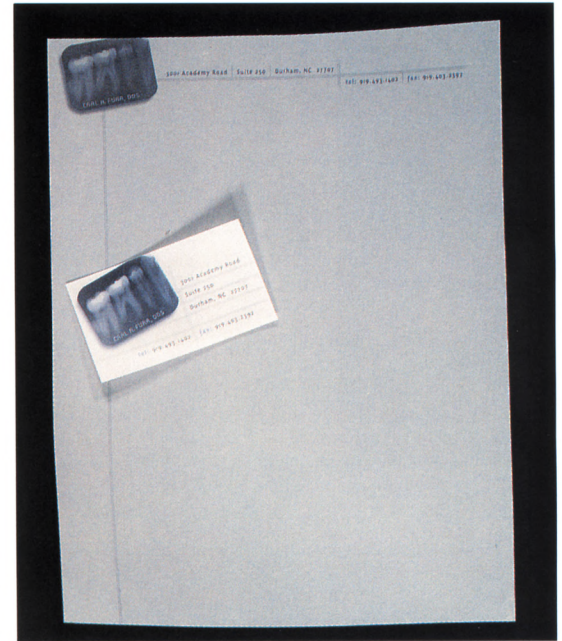
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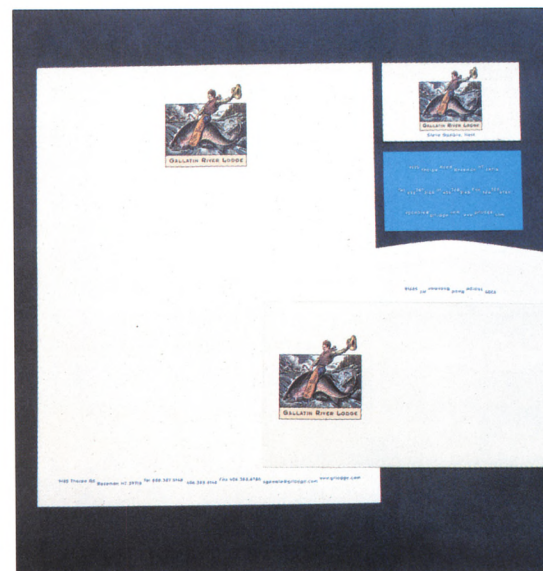
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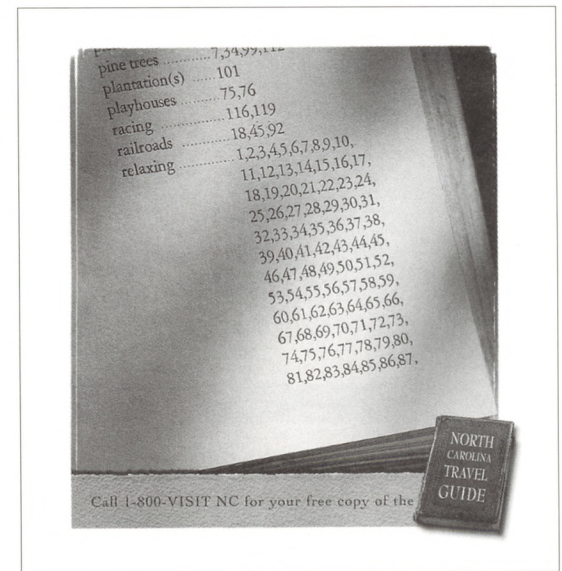
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**39.** Calendar for Häfele America. Design firm: Elberson Senger Shuler; art director: John Roberts; photography: Alderman Studios; writer: Steve Lasch.

**40.** 1998 annual report for North Carolina Community Foundation. Designer/illustrator: Jeffrey S. Dale/Dale Design, Raleigh.

**41.** Stationery for Leap Design, Durham. Designer: Laurie Goldman.

**42.** Stationery for Carl Furr, a dentist. Design firm: Toolbox, Cary; designer: Craig O'Brien; photographer: Carl Furr.

**43.** Stationery for the Gallatin River Lodge. Design firm: The Reimler Agency, Charlotte; designer: Bill Owens; illustrator: Roger Xavier.

**44.** Index for North Carolina Travel & Tourism. Design firm: Loeffler Ketchum Mountjoy, Charlotte; art director: Doug Pedersen; illustrator: Pat Staub; writer: Curtis Smith.

**45.** Symbol for the North Carolina Zoological Park. Designer: Leigh Brinkley/Brinkley Design, Charlotte.



45.



## Georgia

The Interpublic Group last year purchased Atlanta-based ad agency Fitzgerald+CO, reports its chief creative officer, Jim Paddock. To complicate matters, IPG closed its local McCann-Erickson office and folded it into Fitzgerald—"so in effect," Paddock says, "we're managing twice the billings we were handling a year ago." Rick Grimsley, principal at Deep Design in Atlanta, sees his agency's increase in billings as part of an overall improvement in the local market. "Business in our area of the country has been good for the past five years and has improved each year," he notes, adding that many of the companies relocating to the region are looking for local marketing and communications support. "The key, of course, is to deliver a great solution when you get the initial opportunity," Grimsley observes. "Then the client won't feel that they have to go back to the firm in New York, Boston, San Francisco."



48.

**46.** Ad for Barn Fly. Agency: Austin Kelley Advertising, Atlanta; art directors: Steve Andrews, Dave Galligos; photographer: Tommy Crow; writer: T.J. Aseltine; creative directors: Mark Robinson, Jim Spruell.

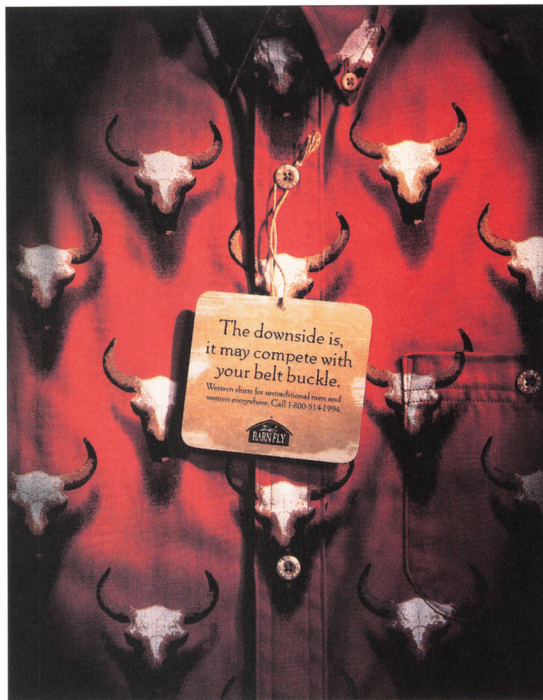
**47.** Ad for Stanley Blackhawk. Agency: Austin Kelley Advertising, Atlanta; art director: Bill Taylor; photographer: Craig Guyon; writer: Cathy Lepik; creative directors: Mark Robinson, Jim Spruell.

**48.** Logo for J.D. Scott Photography. Designer: Britt Else/Signal, Atlanta.

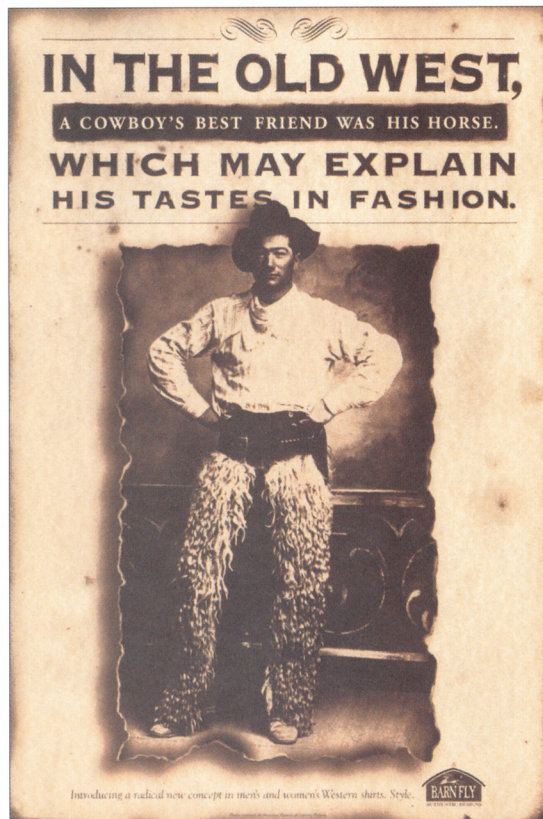
**49.** Ad for Barn Fly. Agency: Austin Kelley Advertising, Atlanta; art director: Damon Williams; illustrator: John Bills; creative directors: Mark Robinson, Jim Spruell.

**50.** Logo for Vista, an Atlanta design firm. Designer: Steve Bashara; typographer: Kathi Roberts.

**51.** Ad for Cartoon Network. Agency: Huey/Paprocki Ltd., Atlanta; art director: Joe Paprocki; photographer: Dave Kiesgen; writer: Ron Huey.



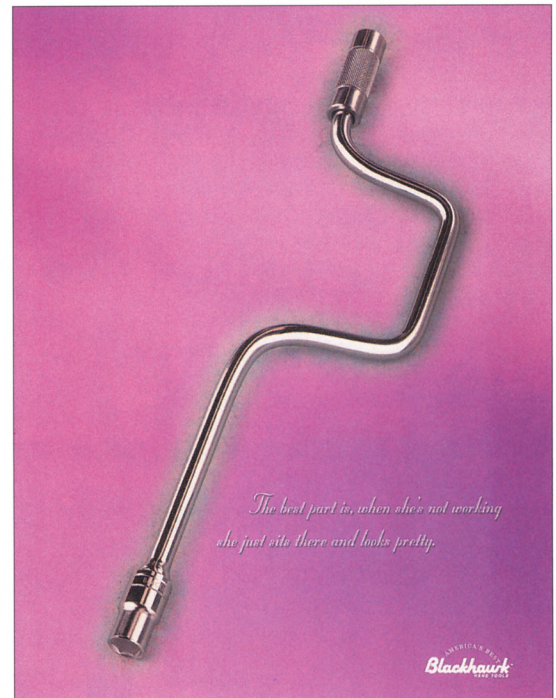
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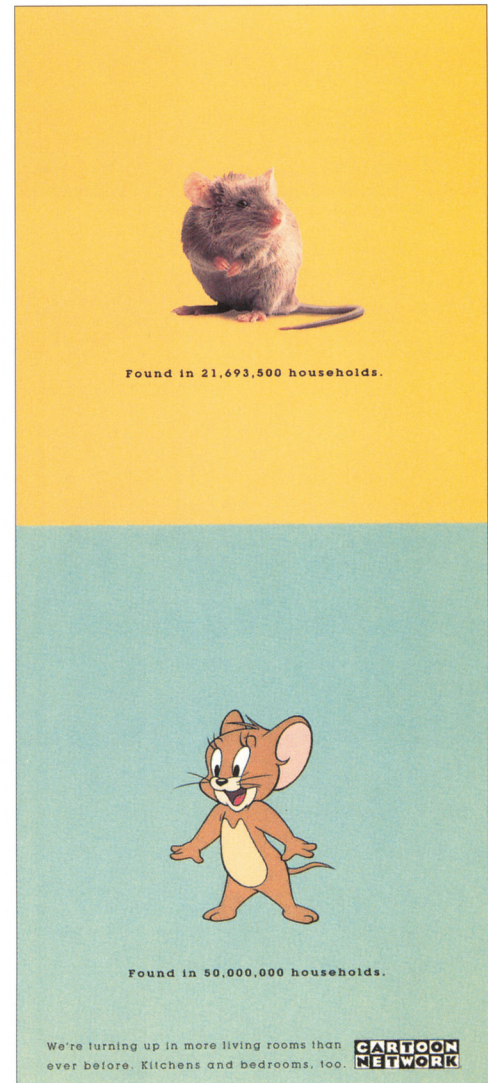
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VISTA

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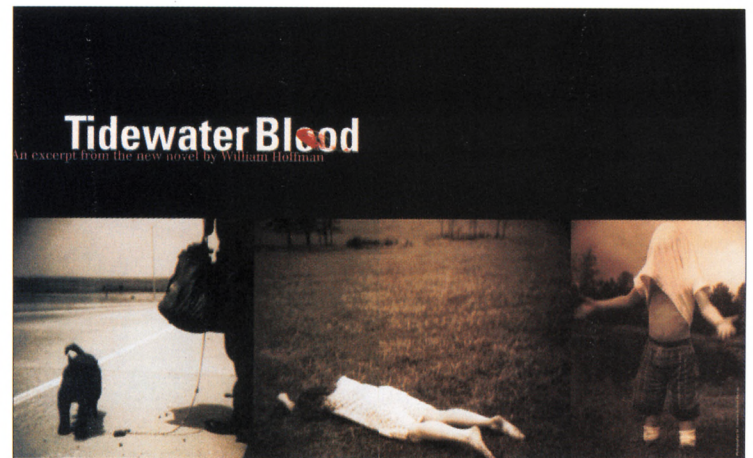


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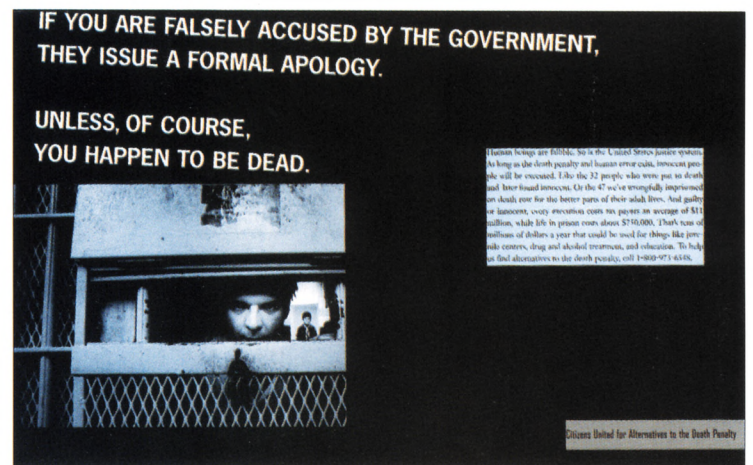
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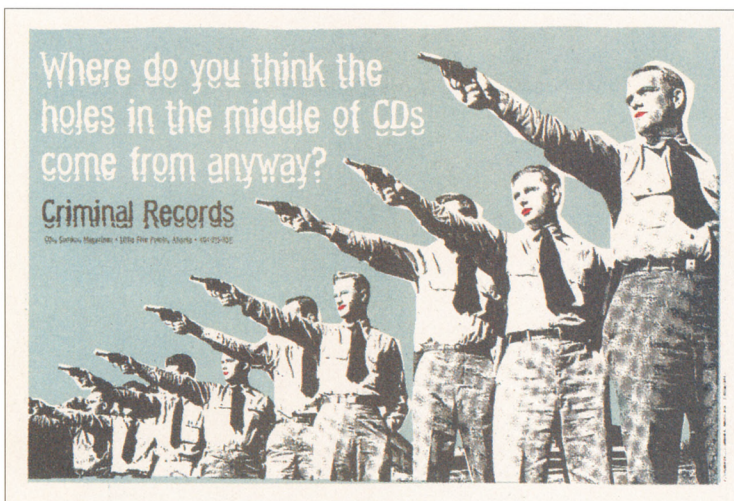
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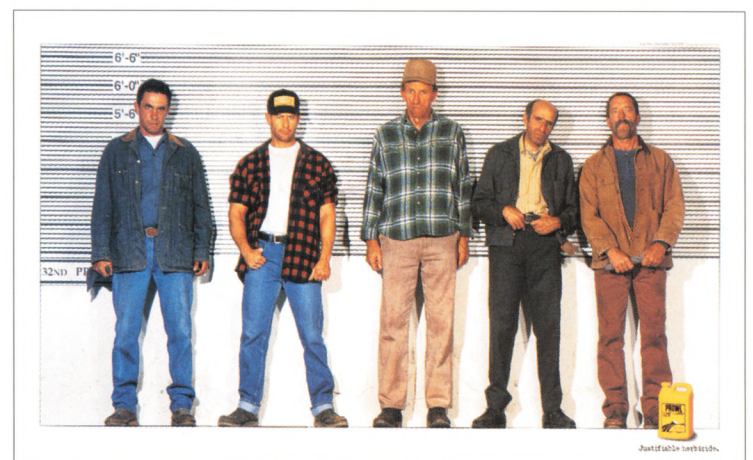
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**52-54.** Spreads from *Contents* magazine, published by Waxing Moon Communications, Savannah. Art director: Joseph Alfieri; designers: Christopher Brooks, Winny Sutanto, Ching Keow Pua (Figs. 52, 54); Federico Gutierrez, Julius Finley, Michele H. Hyjek (Fig. 53); photographers: Pauline St. Diez and Mike Ruiz (Fig. 52), Mark Starnes (Fig. 53), Ken Light (Fig. 54).

**55.** Ad for Citizens United for Alternatives to the Death Penalty. Agency: Sawyer Riley Compton, Atlanta; art director: Bart Cleveland; photographer: Ken Light; writer: Cathy Carlisi.

**56.** Ad for Criminal Records. Designer/illustrator: Scott Banks/Banks Albers Design, Atlanta.

**57.** Ad for American Cyanamid. Agency: WestWayne, Atlanta; art director: Tim Smith; photographer: Jay Silverman; writer: David Huntington.

**58.** Logo for Jamies Kids. Designer: Rory Myers/Rory Myers Design, Atlanta.

**59.** Logo for Icon Restoration, a contractor. Design firm: B-Man Design, Atlanta; art director: Barry Brager; designer/illustrator: Eric Etheridge.

**60.** Bookplate for Coyne/Phillips. Designer: Katja Burkett/Studio Luna Gato, Dunwoody; client: Kathleen Bollman.

**61.** Point-of-purchase poster for Napa Auto Parts. Agency: WestWayne, Atlanta; art directors: Gene Powers, Susan Minnich; writer: Ted Nelson.

**62.** Self-promotional wrapping paper for Copeland Hirthler Design, Atlanta. Art director: Brad Copeland; designer/illustrator: Sam Hero.

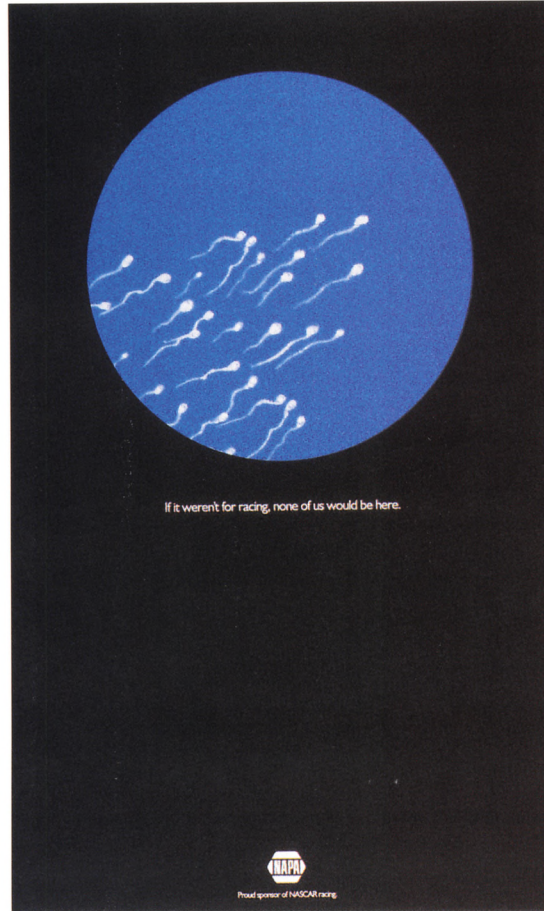
**63.** Symbol for Artlovers. Designer: Ted Fabella/The Office of Ted Fabella, Atlanta.

**64.** Ad for Parkside Hair Studio. Agency: WestWayne, Atlanta; art director: Kelly Conner Lear; photographer: Peter Carter; writer: Ted Nelson.

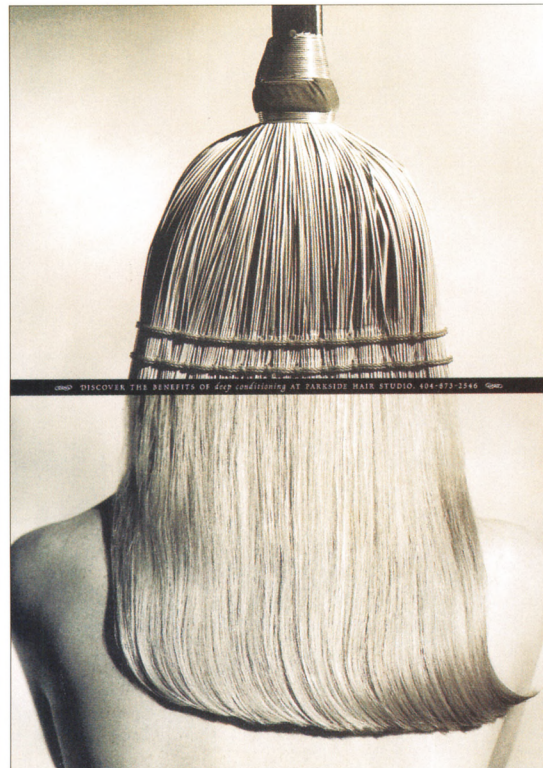
**65.** Ad for Atlanta College of Art's Faculty Show. Designer: Peter Wong/Atlanta College of Art Communication Design Department; illustrator: Mark Rokfalusi.



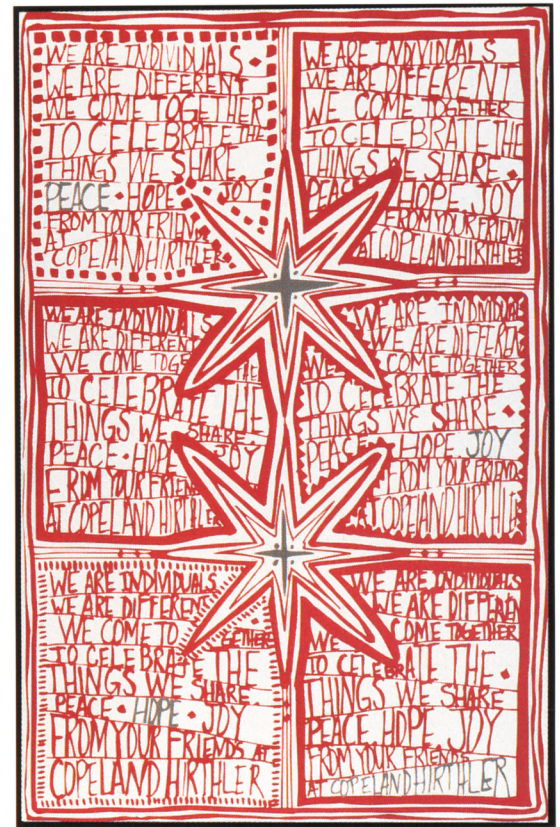
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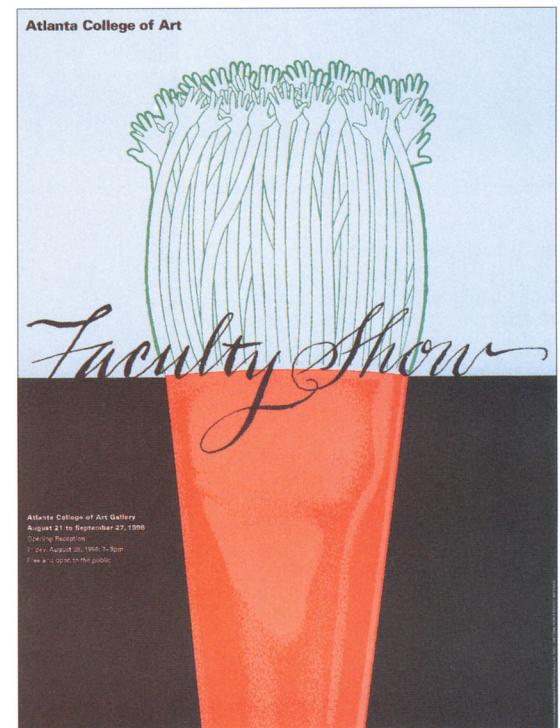
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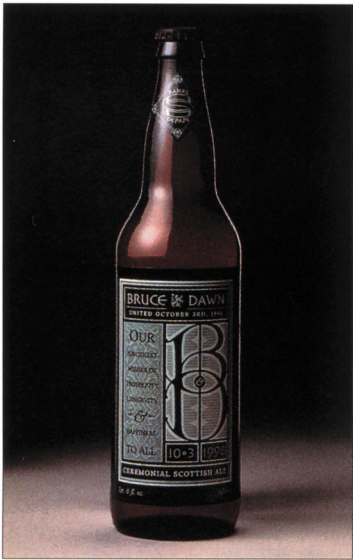


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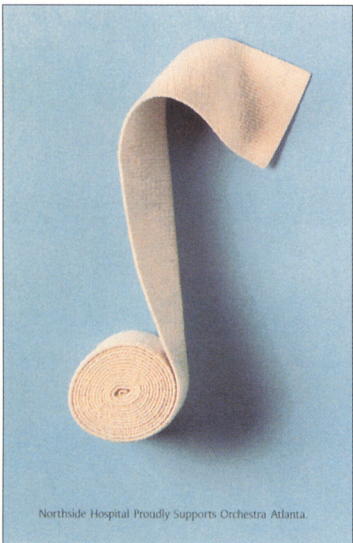


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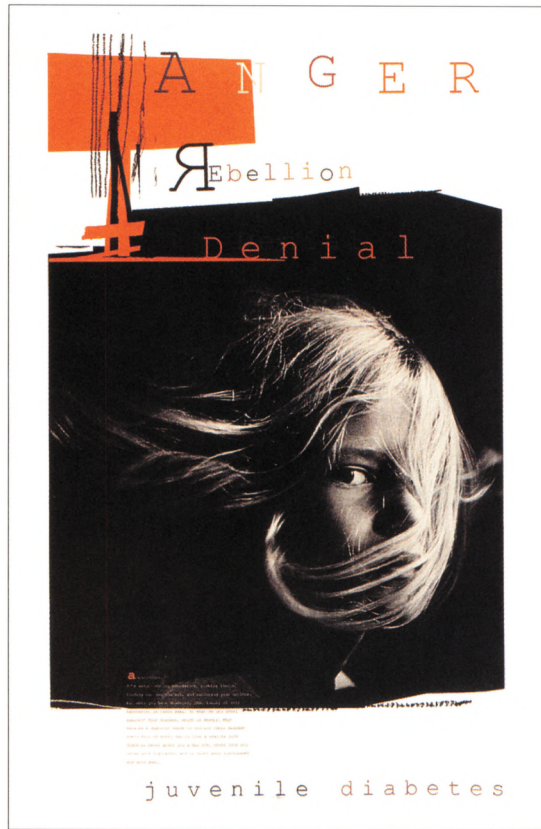


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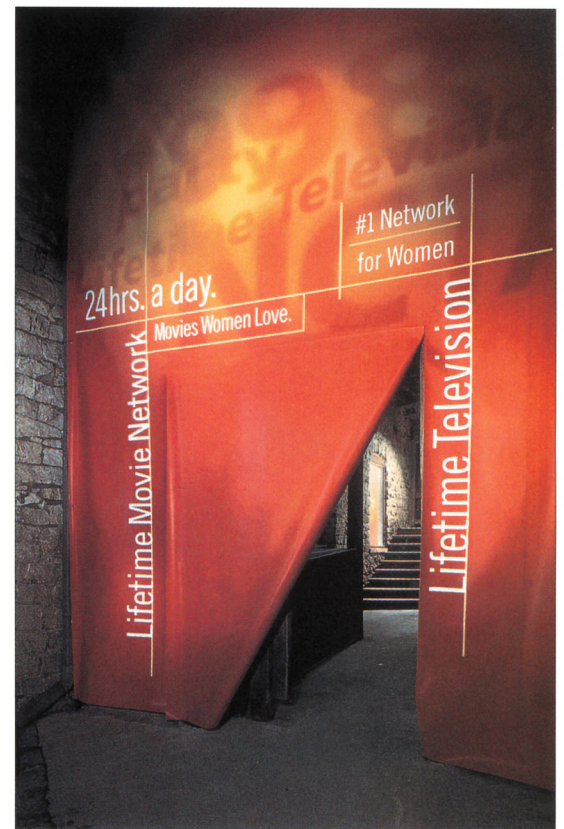
- 66.** Packaging for Bruce & Dawn Ceremonial Brew. Designer: Scott Banks/Banks Albers Design, Atlanta.
- 67.** Ad for Northside Hospital. Agency: Austin Kelley Advertising, Atlanta; art director: Dave Galligos; photographer: Susan Herren Galligos; writer: T.J. Aseltyne; creative directors: Mark Robinson, Jim Spruell.
- 68.** Poster for Georgia Chapter of the Juvenile Diabetes Foundation International. Design firm: The Partnership, Atlanta; art director: David Arnold; designer/illustrator: Anne-Davnes Dusenberry; photography: Anne-Davnes Dusenberry, stock.
- 69.** Web site graphics for a Lifetime Television event. Designer: Rory Myers/Rory Myers Design, Atlanta.
- 70, 71.** T-shirts (Fig. 70) and identity (Fig. 71) for a Lifetime Television event. Designer: Rory Myers/Rory Myers Design, Atlanta.



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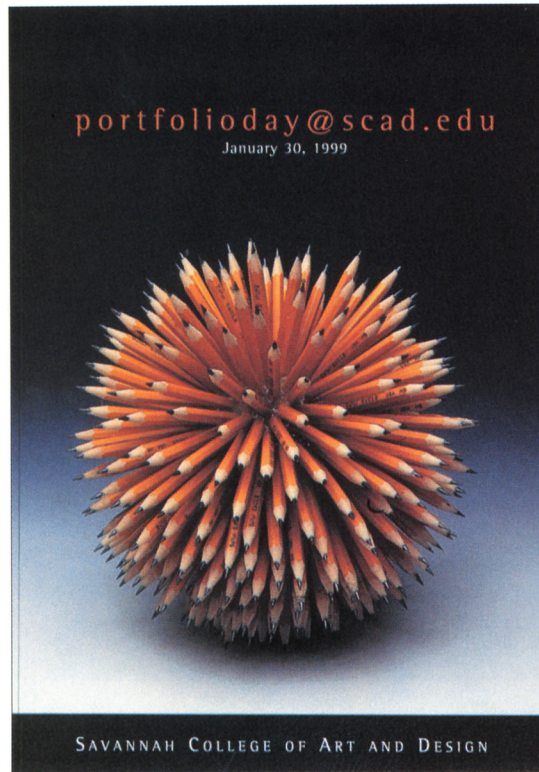


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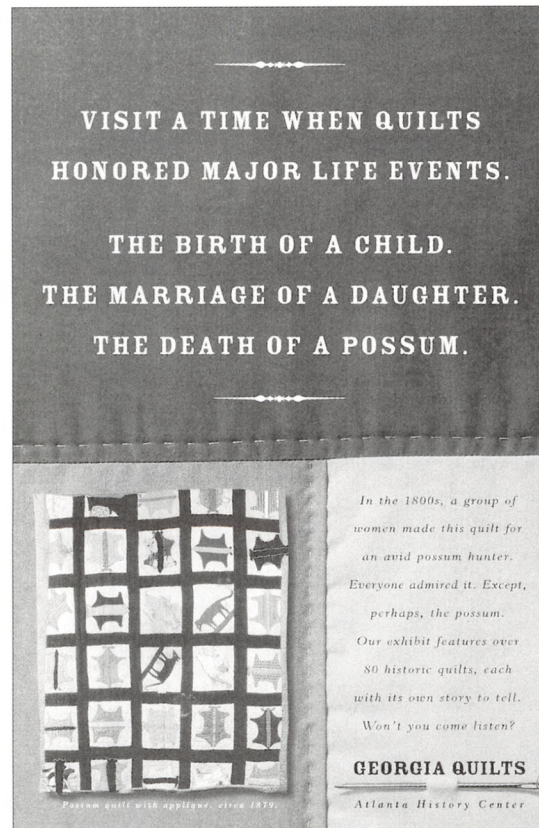
- 72.** Valentine's cards from Dickson's. Design firm: Vista, Atlanta; art directors: Brant Day, Stephen Beshara; designer/writer: Brant Day.
- 73.** Ad for World Wildlife Fund. Agency: Huey/Paprocki Ltd., Atlanta; art director: Cathy Carlisi; writers: Cathy Carlisi, Bob Cianfrone.
- 74.** Invitation from Savannah College of Art and Design. Design firm: Campus Printing, Savannah College of Art and Design; art director: Mark Rand; designer: David Duran; illustrator: Susan Isaacs.
- 75.** Ad for Television Bureau. Agency: Fitzgerald+CO, Atlanta; art directors: Chris Schlegel, Cathy Carlisi; photographer: R.J. Muna; writer: Jerry Williams; creative director: Eddie Snyder.
- 76.** Logo for Henderson Architects. Designer: Ted Fabella/The Office of Ted Fabella, Atlanta.
- 77.** Ad for Atlanta History Center. Agency: Huey/Paprocki Ltd., Atlanta; art directors: Joe Paprocki, Karl Modchoro; writer: Bob Cianfrone.
- 78.** Ad for BellSouth Mobility. Agency: WestWayne, Atlanta; art director: Kimberly Jones; photography: stock/Photo Researchers; writer: David Huntington.
- 79.** Logo for Good Mews, a cat shelter. Design firm: Starkwhite, Decatur.
- 80.** Logo for HoneyBaked Ham Co.'s product line Josie's Classic Creations. Designers: Rick Grimsley, Mark Steingruber/Deep Design, Atlanta.



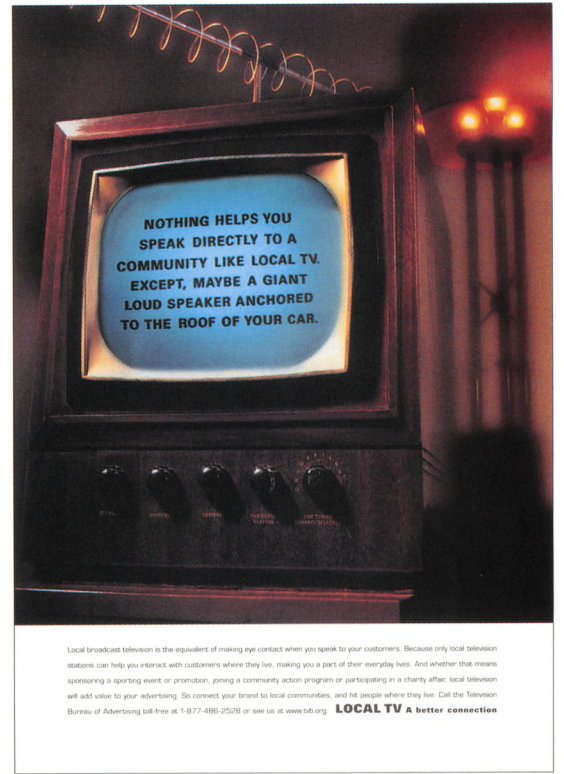
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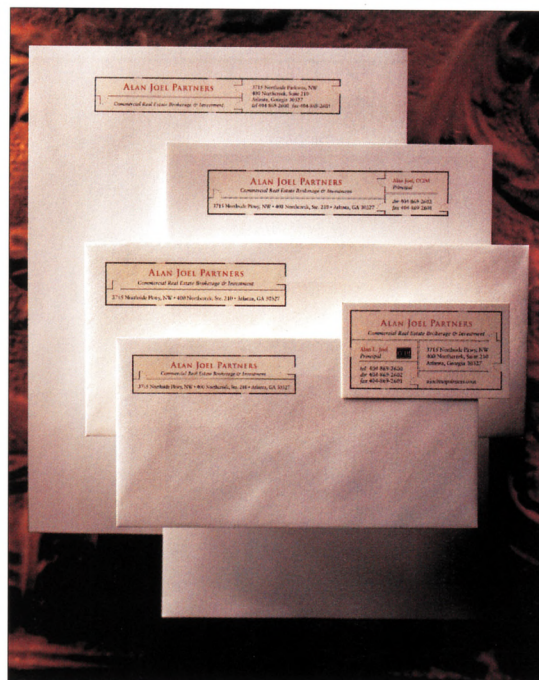


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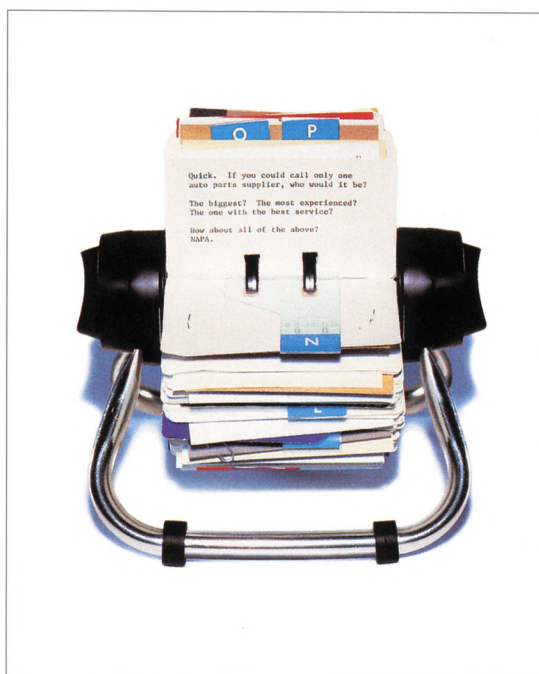
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- 81.** Stationery for Dr. Michael Smith's Celebrated Veterinary Collectibles Roundtable. Design firm: Deep Design, Atlanta; art director: Edward Jett; designer/illustrator: Philip Shore.
- 82.** Stationery for Alan Joel Partners. Design firm: Wise Marketing & Design, Atlanta; designer: Patrick Durgin-Bruce; creative director: Jim Wise.
- 83.** Packaging for Earth Solutions aromatherapy. Design firm: Studio Luna Gato, Dunwoody; designer: Katja Burkett; illustrator: Eric Legge.
- 84.** Poster for a warehouse sale at Innovations. Design firm: Banks Albers Design, Atlanta; art director: Lyn Albers; designer: Kevin Fitzgerald.
- 85.** Promotional materials for Napa Auto Parts. Agency: WestWayne, Atlanta; art directors: Rodney Westbury, Brad Ramsey; photographer: Brian Morehead, Parish Kohanim; writers: Jeff Cole, Scott Bear.
- 86.** Symbols for Klagenfurt, Austria's 2006 Olympic bid. Design firm: Copeland Hirthler Design, Atlanta; art director: Brad Copeland; designer: Todd Brooks.
- 87.** Mailer for Atlanta Creative Summit conference. Agency: WestWayne, Atlanta; art director: Tom Sabonis-Chafee; photographer: Arlington Hendley; writer: Hailey Turner.
- 88.** Promotion for Carter's, Morrow. Art director: Kevin Mitchael; designer: Robin Polsley; illustrator: Susan Blakely.
- 89.** 1997 annual report for IBM Corp. Design firm: EAI/Atlanta; creative director: Matt Rollins; designers: Todd Simmons, David Cannon; illustrator: Scott Menchin; photographers: Norman Roy, George Lange, Carl Zapp.
- 90.** Invitation to an event of International Multimedia Corp. Design firm: The Partnership, Atlanta; art director/photographer: David Arnold; designer/illustrator: Anne-Davnes Dusenberry.
- 91.** Ad for Aruba. Agency: Fitzgerald+CO, Atlanta; art director: Hal Barber; photographer: Greg Slater; writer: Susan Willoughby; creative director: Eddie Snyder.

CH. Luge



CH. Bobsleigh



CH. Ski jumping



CH. Curling



CH. Short Track



CH. Ice Hockey



CH. Snowboard



CH. Cross Country



CH. Nordic Combined

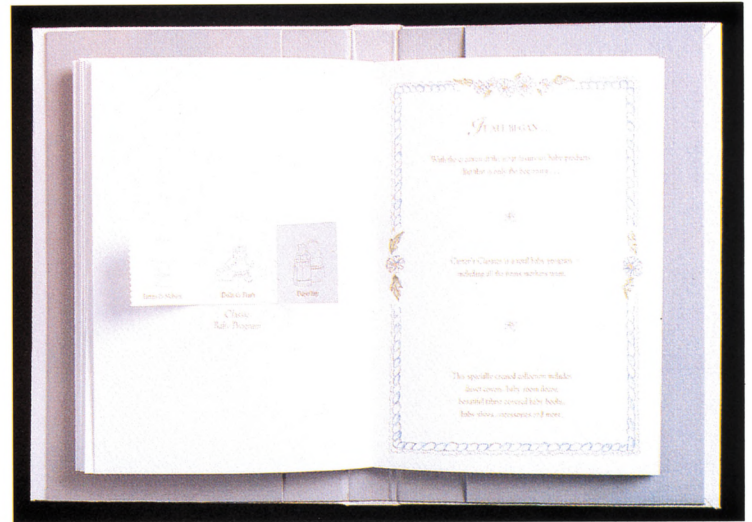


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92. Self-promotional gift packaging for Deep Design, Atlanta. Designer: Rick Grimsley.

93. Logo for Viewcall America's OnTV. Designer: Rory Myers/Rory Myers Design, Atlanta.

94. Logo for Contract Packaging Co.'s Wilpak. Designer: Barry Brager/B-Man Design, Atlanta.



93.



94.

GEORGIA

PRINT 235



## Virginia

While The Martin Agency continues to be the Goliath in Virginia advertising, the Davids are gaining ground. "I want to be seen as a national hitter," says veteran creative director Cabell Harris. Although he established Richmond-based Work as a resource for other agencies, Harris reports that half its business is devoted to his own clients. Tony Platt, creative director at Richmond's Cadmus Communications, has also seen his agency grow significantly with the addition of regional and national accounts, and it has carved a strong foothold in new media. Although he laments clients' "continued huge misunderstanding of new media," Platt views the now-standard practice of subcontracting Web projects as part of the problem: "Agencies should take responsibility for the engines they build."



95.



96.



97.



98.

## COME SEE A LOT OF SHARP POINTY THINGS.



Stalactites. Stalagmites. Geological wonders. Luray Caverns has amazed kids of all ages since 1878. Minutes from Skyline Drive. Explore [www.luraycaverns.com](http://www.luraycaverns.com) or call (540)743-6551.

**Luray Caverns, Virginia**  
*Great childhood memories.*

99.

## LOOK MA, CAVITIES!



Towering columns. Shimmering draperies. Crystal-clear pools. Luray has amazed visitors since 1878. Minutes from Skyline Drive. Explore [www.luraycaverns.com](http://www.luraycaverns.com) or call (540)743-6551.

**Luray Caverns, Virginia**  
*Great childhood memories.*

100.

**95, 96.** Ads for Remy Amerique. Agency: The Martin Agency, Richmond; art director: Jean Robaire/Robaire and Hogshead, Venice, CA; photographer: Richard Daily; writer: Sally Hogshead; print producer: Angie Faunce.

**97.** Symbol for Operation Manhood, a boys' support group. Designer/illustrator: Doug Malott/Communication Arts Association, Richmond.

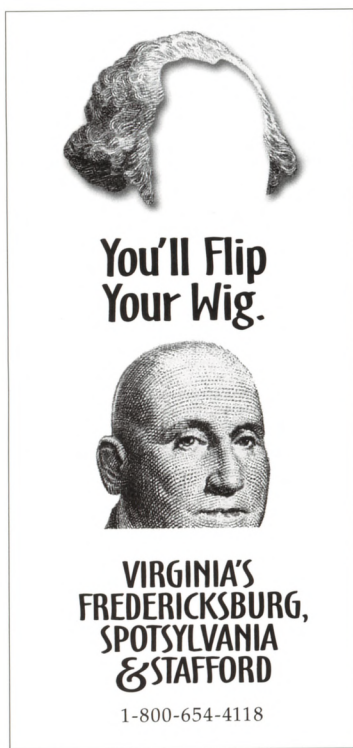
**98.** Symbol for Crazy Horse Saloon. Designer/illustrator: Doug Malott/Communication Arts Association, Richmond.



AIDSWALK: RICHMOND, APRIL 19

101.

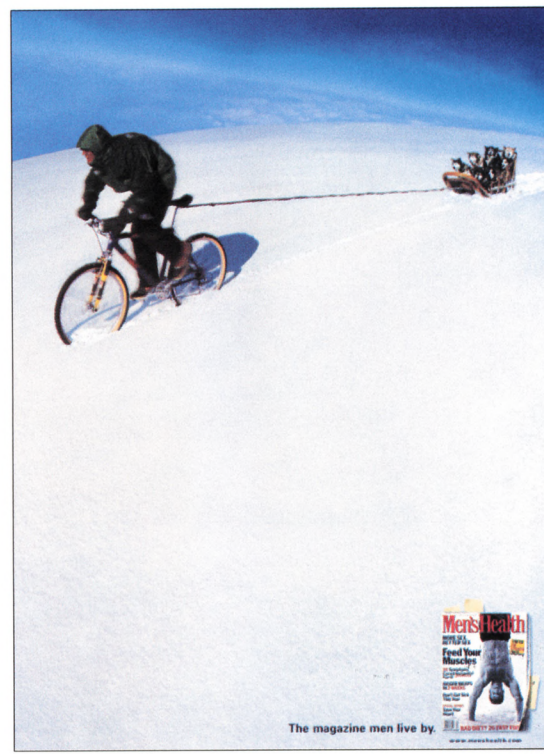




102.



103.



104.

**99, 100.** Ads for Luray Caverns. Agency: The Martin Agency, Richmond; art director: Bob Meagher; writer: Steve Bassett; creative directors: Mike Hughes, Steve Bassett; print producer: Paul Martin; studio artist: Mark Brye.

**101.** Poster for a 1998 AIDS Walk. Agency: The Martin Agency, Richmond; art director: Dana Moses; writer: Joe Alexander; creative director: Kerry Feuerman.

**102.** Ad for Fredericksburg, VA. Agency: Communication Arts Association, Richmond; designer: Doug Malott; photographer: Robert Luk; writer: John Sparks.

**103, 104.** Ads for *Men's Health* magazine. Agency: The Martin Agency, Richmond; art director: Sean Riley; writers: Joe Alexander, Christopher Gyorgy; creative directors: Kerry Feuerman, Joe Alexander; photographers: Craig Cameron Olsen (Fig. 103), Per Breiehagen (Fig. 104); print producer: Edith Arbuckle; studio artist: Mark Brye.

**105.** Illustration for *Washington City Paper*. Design firm: Communication Design, Richmond; art director: Jandos Rothstein; illustrator: Robert Meganck.

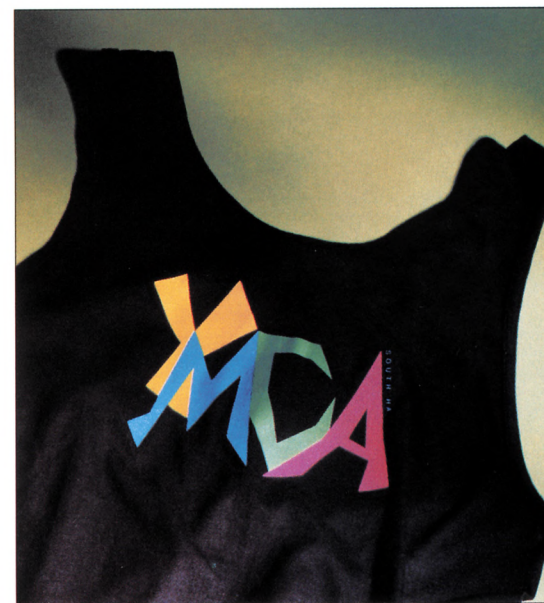
**106.** T-shirt design for YMCA South Hampton Roads. Designer: Germaine Clair/Germaine Clair Designs, Norfolk.

**107.** Ad for Pure Pleasure. Agency: Barber Martin & Associates, Richmond; designer: Dale Moore; illustrator: Lu Matthews; writer: Mac Calhoun.

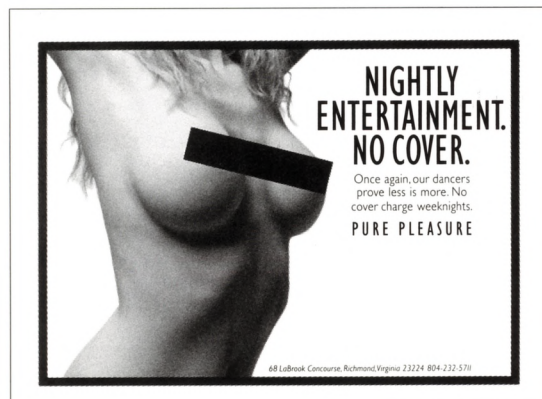
**108.** Logo for Eden, a garden boutique. Design firm: Seran Design, Dunn Loring; art director: Sang Yoon; designer/illustrator: Hillary Breen.



105.



106.



107.



108.



**FREEDOM**  
to EAT

0510011100529307851111272

Basic One, Checking for Students	1-888-714-4362	
feature <b>THE ONE<sup>®</sup> Card:</b> Get cash. Buy food. CHEW WITH YOUR MOUTH CLOSED. <a href="http://www.bankone.com">www.bankone.com</a>	online access @ <a href="http://www.bankone.com">www.bankone.com</a>	

**BANK ONE**

**FREEDOM**  
to  
**roadTRIP**

**BANKONE**

	Basic One, Checking for Students	1-888-714-4362	
	featuring <b>THE ONE, Card:</b> Get cash. Buy gas. Keep moving.	online access @ <a href="http://www.bankone.com">www.bankone.com</a>	

[illegible]



# AMERICA™

There is no logo for liberty. Democracy can't fit on the side of your dad's hardhat. And what it means to be an American can't be tattooed on your right arm.

America is a place. But we are just as much a nation as we are a nation. In fact, we are the only country in the history of the planet that

was founded on a set of ideals. On philosophies. On a collection of principles. Like unalienable rights, and respecting the sanctity of the individual. These ideals cannot be owned by any of us because they belong to all of us.

Go ahead and try to scan a barcode on patriotism. Try to fit patriotism in a shopping bag. Try to purchase freedom off the shelf. It can't be done.

If the 4th of July were a town, if the Stars and Stripes were a band and the people of the Declaration of Independence had handcart carriers. They would all be Colonial Williamsburg; it is the living birthplace of all Americans.

Let's face it. We Americans are a vivacious, raw, complex, brain,

passionate, sophisticated, laid-back, proud, compassionate, fun. We have hearty muscles, and we have scars. And because we have Colonial Williamsburg show the world what it means to be American, if we left anything out, it just wouldn't be the truth.

The truth is not plastic.

We're not made of wax. It's not a touch screen kids. Our toasts aren't gins. There are no "Colonies of the Chesapeake" water rides to make history come alive. Our exhibits are alive. Here, Thomas Jefferson not only speaks to you, he also listens. A slave's tears are wet. Your children play with

18th-century toys that have no jerry-rigged. And the smiles on our tourpeople's faces are genuine. Not corporate phony. America is not a brand name. It's an idea that almost never happened. And it is precisely this profound fact that makes your family's visit here the most important vacation you'll ever take.

Colonial Williamsburg®

115.

Surrounded by beaches, theme parks  
and, on occasion, the British Army.

Ratee your hand if this  
sounds familiar. You return to  
work after a few precious days  
off. Someone asks how it was.  
You reply, "The kids had fun."  
But what about you? And the  
only thing your kids have from  
there and tell is a peeing nose.  
There's got to be something  
more. And you'll find it at  
Colonial Williamsburg. But  
be sure to pack your walking  
shoes, golf spikes, dress shoes,  
flip-flops and swim fins.

Like the Brits, you can  
use Colonial

Williamsburg as your base camp.  
Stay at one of our Official  
Resort Hotels and the Historic  
Jenks is within walking distance.  
Here, you can exchange ideas  
with Thomas Jefferson, Volun-  
teer for jury duty at a witch trial,  
And show your kids that there's  
war far less before the phrase  
"batteries not included."

About a pay-free away from  
the Historic Jenks is the Golden  
Hemlock. 30 holes of cham-  
pionship golf designed by Robert  
Trent and Rees Jones.

Then, just like the Brits,  
you can work the perimeter.  
Bunch Gardens™ and Water  
Country USA are only minutes  
away to see the historical sites  
of Jamestown and Yorktown.

And in less than an hour, you  
can be striding at the waves on  
Virginia Beach. Cut out your  
maps. Plan your strategy. Better  
yet, send a signal flare to our  
narrators/operators. We'll  
get you oriented.



*Colonial Williamsburg*

116.

The Richmond Symphony  
Plays Your Favorite  
Horror Classics.

**Symphony  
Voices**

Experience music as frightening, it'll make your hair white. (If it isn't already.) • October 18th, 19th and October 31st, 7pm at the Carpenter Center • Costume contest on Saturday • For information call 760-1211 • Tickets available at all Ticketmaster outlets.

117.

TELEPHONE LEADS ARE A STRETCH.

CHARLIE "STRETCH" LYNDONE 1-844-332-1020 WWW.DUSTSTRETCH.COM REPRESENTED BY JOAN CARLISLE 1-844-332-1020 FAX 1-844-332-1020

**STRETCH**  
FOR DUSTSTRETCH.COM

118.

**109, 110.** Ads for Bank One. Agency: The Martin Agency, Richmond; art director: Jayanta Jenkins; photographer: Eugene Richards; writer: Eric Eisele; creative director: Cliff Sorah; print producer: Leslie Rennolds; studio artist: Rob Larsen.

**111, 112.** Ads for Saab Cars USA.  
Agency: The Martin Agency, Richmond;  
art director: Jonathan Mackler,  
photographer: Robert Mizono; writer:  
Kerry Feuerman; creative directors:  
Kerry Feuerman, Rob Schapiro; studio  
artist: Donnie Garland; print producer:  
Jenny Schoenherr.

**113.** Poster for Saab Cars USA. Agency: The Martin Agency, Richmond; art directors: Noel Ritter, Jonathan Mackler; photographer: Clint Clemens; writer: Kerry Feuerman; creative directors: Kerry Feuerman, Rob Schapiro; studio artist: Laurie Christopher; print producer: Jenny Schoenherr.

**114.** Ad for NASA. Agency: The Martin Agency, Richmond; art director: Noel Ritte; photographer: Kip Dawkins; writer: Raymond McKinney; creative director: Hal Tench; studio artist: Tyson Brown; print producer: Marge Hickman.

**115, 116.** Ads for Colonial Williamsburg. Agency: Just Partners, Richmond; art directors: Carolyn McGeorge, Liz Thalhimier (Fig. 115); photographers: Dean Hawthorne (Fig. 115), Robert Llewlyn (Fig. 116).

**117.** Ad for the Richmond Symphony.  
Agency: Cadmus, Richmond; art  
director: J.B. Hopkins; illustrators: Brian  
Thomson, Les Derby; photographer:  
Chris Ijams; writer: Cedric Geise.

**118.** Ad for Stretch Ledford Photography. Agency: The Martin Agency, Richmond; art directors: Kenny Sink, Tyson Brown; writer: Joe Alexander.

**119.** Ad for Avalon Water. Agency: Barber Martin & Associates, Richmond; art director: Patti Scheck; photographer: Mark Laita; writer: Bonnie Larner.

A two-page spread from a magazine. The left page features a black and white photograph of a muscular person's legs, with the text "IT BECOMES YOU." at the bottom. The right page features a black and white photograph of water splashing, with a bottle of Avalon water at the bottom right and the text "Pure, natural spring water bottled at the source. Imported from Canada." to its left.

119



**120.** Ad for Wheat First Union. Agency: Work, Richmond; art directors: Cabell Harris, David Waraksa; designer: David Waraksa; photographer: Karl Steinbrenner; writer: Anne Marie Floyd.

**121.** Ad for Brown-Forman Beverages Worldwide's Finlandia Vodka. Agency: The Martin Agency, Richmond; art director: Jamie Mahoney; photographer: Howard Schatz; writer: Raymond McKinney; creative directors: Mike Hughes, Jamie Mahoney; studio artist: Julie Lamb; print producer: Linda Locks, Melissa Ralston.

**122-124.** Ads for TV channel Burly Bear Network. Agency: Work, Richmond; art directors: Cabell Harris, David Waraksa; designer: David Waraksa; writer: Anne Marie Floyd.

**125, 126.** Logos for TV channel Burly Bear Network. Agency: Work, Richmond; art directors: Cabell Harris, Paul Howalt; designer/illustrator: Paul Howalt.

**127.** Self-promotional brochure for Cadmus, Richmond. Art director: Cathy Oliver; illustrator: Howard Fullmer; writer: Cedric Geise.

**128.** Ad for the Richmond Symphony. Agency: Cadmus, Richmond; art director: J.B. Hopkins; illustrator: Diana Ingram; creative director: Ed Paxton.

**129.** Donor plaque for Meals on Wheels of Richmond. Design firm: Market Strategies, Richmond; designer: Mo Davis; sculptor: Tom Chenoweth.

**130.** Ad for Wrangler jeans. Agency: The Martin Agency, Richmond; art director: John Boone; photographer: Matthew Barnes; writer: David Oakley; creative director: Hal Tench; studio artist: Judd Burnett; print producer: Angela Faunce.

**131.** Ad for Residence Inn by Marriott. Agency: The Martin Agency, Richmond; art director/illustrator: Bob Meagher; writer: John Mahoney; creative director: Kerry Feuerman; print producer: Marge Hickman; studio artist: Michael Zancanato.

**132.** Ad for Karsten Manufacturing Corp. Agency: The Martin Agency, Richmond; art director: Sean Riley; photographer: Hunter Freeman; writer: Joe Alexander; creative directors: Hal Tench, Joe Alexander; studio artist: Dana Moses; print producer: Paul Martin.

**133.** Promotion for Glen McClure Photography. Design firm: Morris Design, Norfolk; designer: Bart Morris; photographer: Glenn McClure.



125.



126.

ANATOMY OF AN ENTREPRENEUR  
plate IV: The Heart

DO YOU (A) SMOKE? (B) EAT RED MEAT?  
(C) WORK FOR A LARGE, BUREAUCRATIC FIRM?

DETERMINE YOUR RISK FACTOR:

WHEAT FIRST UNION FACTORS	CONSEQUENCES	RISK	PREVENTION
Distress, tight deadlines, little headroom.	Do you feel a lack of control over your daily business operations? (Timing, marketing, investments, equipment, etc.)	+2	WHEAT FIRST UNION You can greatly reduce your risk factors by going independent. With the right partner, it's not as difficult as you may think. Call 800-799-7987 to learn about Pacific Formula. You know what you are.
Stressors of health.	Do you have a personality conflict with your manager or other business?	+3	
Existing issues.	Has your firm recently increased the cost and/or production levels for business?	+5	
Client pain for more than a few minutes.	Is your firm processing too to sign a non-compete agreement? Or worse, does your firm have a hidden non-compete agreement?	+9	

120.

In a past life, I lived in Atlantis. And you thought the Titanic was a disaster.

In a past life of wet, pure, glacial spring water.

121.

YOUR 30-SECOND COMMERCIAL WILL BE SEEN BY 3.4 MILLION COLLEGE STUDENTS.

COLLEGE STUDENTS HAVE AN AVERAGE ATTENTION SPAN OF 6 SECONDS.

BURLY BEAR NETWORK  
6.5 million cable subscribers, 275 colleges, 3.4 million students.

Benny Stein, 212.283.8778, www.burlybear.com

122.

CONDOM ADVERTISERS: 95% OF OUR VIEWERS ARE SEXUALLY ACTIVE.

ONLY 25% OF OUR VIEWERS ARE SEXUALLY ACTIVE WITH ANOTHER PERSON.

BURLY BEAR NETWORK  
6.5 million cable subscribers, 275 colleges, 3.4 million students.

Benny Stein, 212.283.8778, www.burlybear.com

123.

OUR VIEWERS SPEND MONEY AS FAST AS THEY MAKE IT.

OUR VIEWERS AVERAGE \$5.35 AN HOUR.

BURLY BEAR NETWORK  
6.5 million cable subscribers, 275 colleges, 3.4 million students.

124.



127.



**THE SOLDIERS' CHORUS OF THE U.S. ARMY FIELD BAND**

**AMERICAN SYMPHONY**

**AMERICAN SALUTE**

**SUMMERTIME MELODIES**

**BILLY THE KID SUITE**

**IN FLANDERS FIELDS**

**TENTING TONIGHT**

**FROM SEA TO SHINING SEA**

**BATTLE HYMN OF THE REPUBLIC**

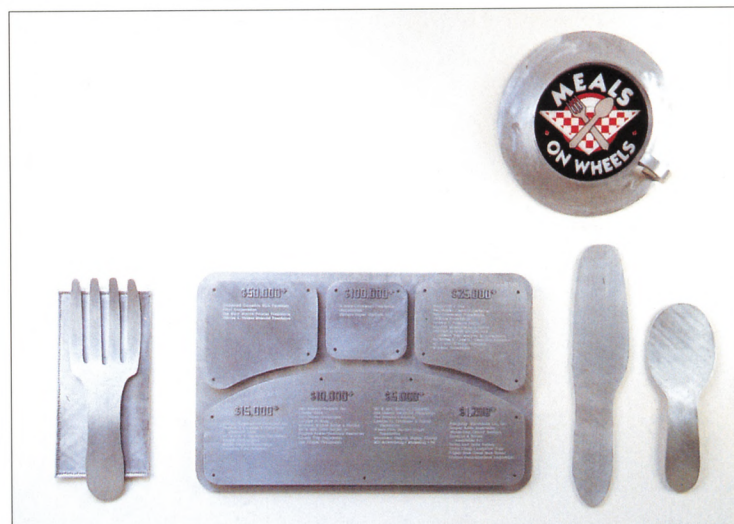
**THE TESTAMENT OF FREEDOM**

**JOHNNY COMES MARCHING HOME**

Receive a 20% discount on tickets with your Ukrop's Valued Customer Card.

**MAY 8 & 9 AT 8:00 PM THE CARPENTER CENTER 262-8100**

128.



129.



They'll match everything in your **ROOMMATE'S** closet.

**Wrangler**  
100% Cotton-Kelley Ranch  
TRADE


130.

(Left) appears on left side of newspaper spread.

(Right) appears on right side of newspaper spread.

131.

# HIT MORE FAIRWAYS. LESS CONDOS.



215cc head, deep face with rear specially treated for maximum transfer of energy and better trajectory. The ultimate reason for optimum driver performance is the steel face construction. 2, 8, 10, 12.5 degree lofts, four graphite shaft flexes. Titanium doesn't make it a better driver. We do. See your pro or call us at 1-800-4-PING-IT.

ISI TITANIUM DRIVER

PING  
Play Your Best

132.

133.





134.



135.

- 134.** Newsletter for Pacific Bell. Agency: Response Marketing Group, Glen Allen; art director: John Lindner; designer: Sara Rowland; illustrator: Linda Helton; photographer: Bill Santos; creative director: Marian Snovell.
- 135.** Illustration for *Life Is Fun, But Not If You Carry a Gun*, published by ART 180. Design firm: Communication Design, Richmond; art director: Laurie Christopher; illustrator: Robert Meganck.
- 136.** Page from *The Washington Times*. Design firm: Communication Design, Richmond; designer: Ron Saikowski; illustrator: Robert Meganck.
- 137.** Ad for the Science Museum of Virginia. Agency: The Martin Agency, Richmond; art director: Christopher Gyorgy; photographers: Neal Beidleman/Woodfin Camp, Robert Schaver and David Breashears/Macgillivray Freeman, Sumiyo Tsuzuki; writer: Joe Alexander; studio artist: Tyson Brown; print producer: Melissa Ralston.
- 138.** Ad for Wrangler jeans. Agency: The Martin Agency, Richmond; art director: Kathryn Gammino; photographer: David Martinez; writer: Allen Wimett; creative director: Brian Fandetti; studio artist: Judd Burnett; print producer: Angela Faunce.
- 139.** Ad for John F. Kennedy Library Foundation. Agency: The Martin Agency, Richmond; art director: Cliff Sorah; photographer: Charles Moore; writer: Joe Alexander; creative director: Hal Tench; studio artist: Ailsa Long; print producer: Linda Locks.

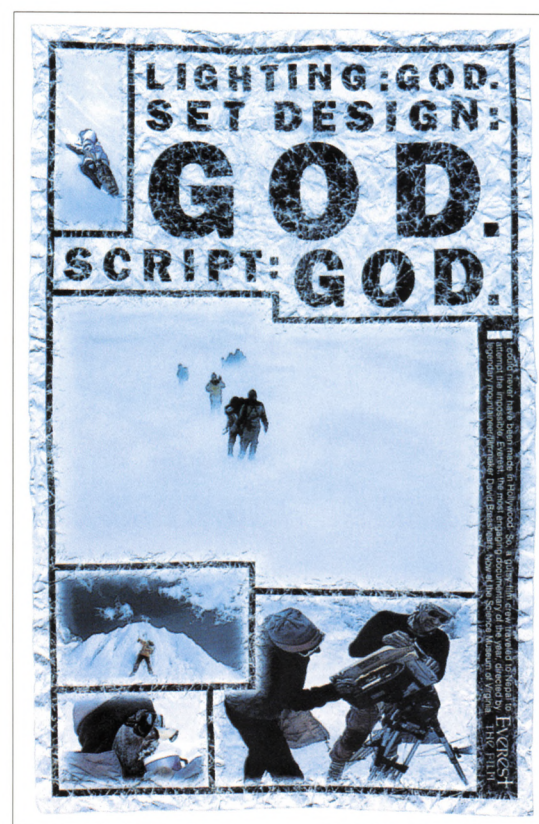
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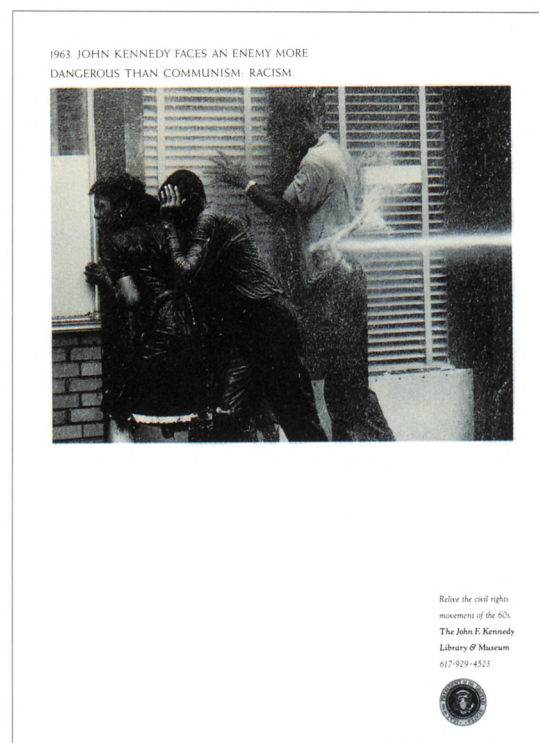
136.



138.



137.



Relive the civil rights movement of the 60s.  
The John F. Kennedy Library & Museum  
617-929-4523



139.

VIRGINIA



## Florida

Much of today's design in the region looks remarkably alike, according to Tim Fisher, executive creative director at Orlando's Fry Hammond Barr. But, he adds, "if there is a lot of beautiful design being done, and also a lot of imitation, it still means there is a lot more beautiful design out there. It just isn't that unique." Charlie Robb, vice president and creative director at The Smith Agency in Fort Lauderdale, agrees: "With few exceptions, there is an alarming trend toward safety." Robb views such risk-aversion as an industry-wide, rather than a regional, malaise. "Great work requires risk, and risk is being avoided with a vengeance at many agencies and design firms," he says. Havana-born Nuri Ducassi, art director at *The Miami Herald*, is familiar with the safe routes favored by those in newspaper design: "Recently, I've observed a tendency to go back in time to the old-fashioned newspaper styles of *The New York Times* and *The Washington Post*. Evolution of trends in newspaper design is slow, and innovation is hard to come by."



142.

**140, 141.** Ads for Florida Tobacco Pilot Program. Agency: Crispin Porter and Bogusky, Miami; art director: Tony Calcao; illustrator (Fig. 141): Dan Gonzalez/Ampersand Design Group; writers: Stefani Zellmer (Fig. 140), Scott Linnen (Fig. 141).

**142.** Logo for Southeast Fire Sprinkler. Designer: Joe Krawczyk/Corporate Design Associates, Orlando.

**143.** Poster for Figurehead Productions' concert by Elliott Smith. Designer: Jeff Matz/Lure, Orlando.

**144.** Cover of *The Pragmatist*, a Tallahassee publication. Art director/publisher: Ian Granick; designer/illustrator: Dave Abrams.

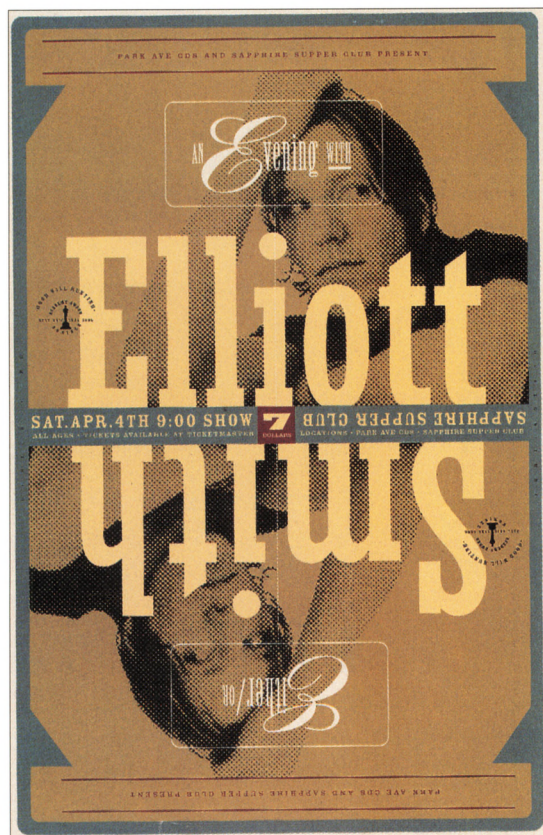
**145.** Logo for Toggle, a children's clothing line. Designer: Buster O'Connor/eye4, Gainesville.



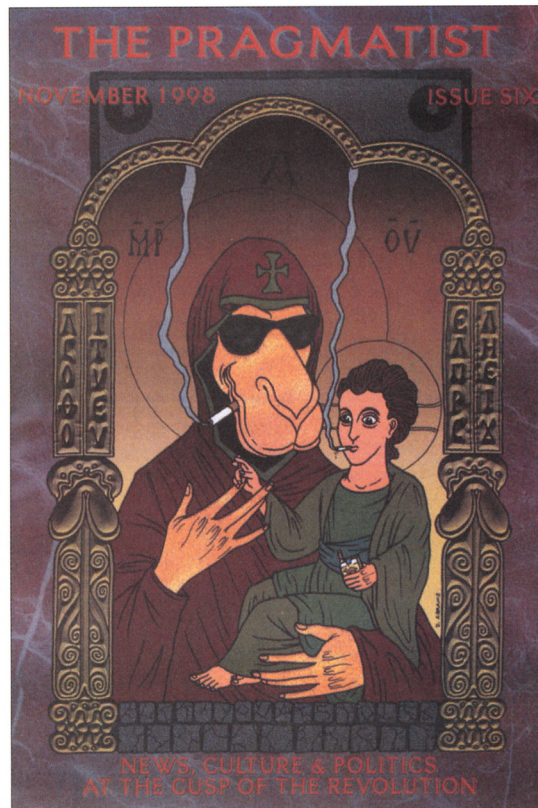
140.



141.



143.



144.



145.

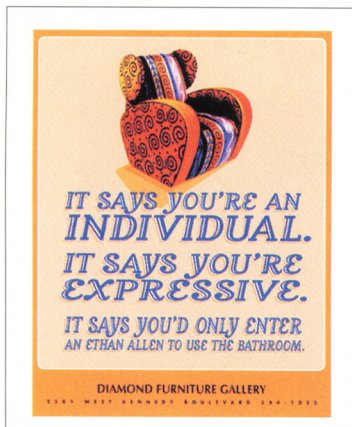












161.

**161.** Ad for Diamond Furniture Gallery. Agency: Fahlgren/Tampa; art director: John Stapleton; writer: James Rosene; creative director: Scott Sheinberg.

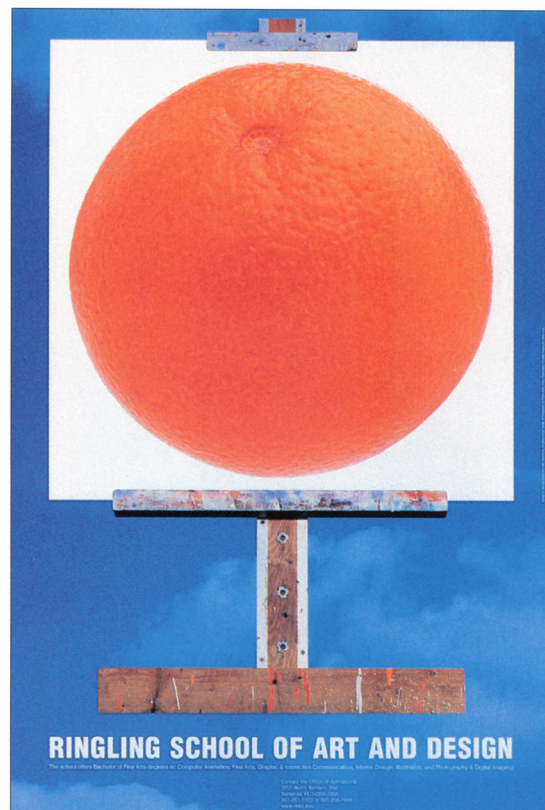
**162.** Poster for Ringling School of Art and Design. Design firm: Ringling Design Center, Sarasota; art director: Jennifer Mumford; designers: George Sadek, Kelly Greenberg; photographer: Frank Atura; digital imaging: Dave Innis.

**163.** Poster for AT&T Universal MasterCard Services. Agency: St. John & Partners, Jacksonville; art director: Jefferson Rall; writer: Brent Pope.

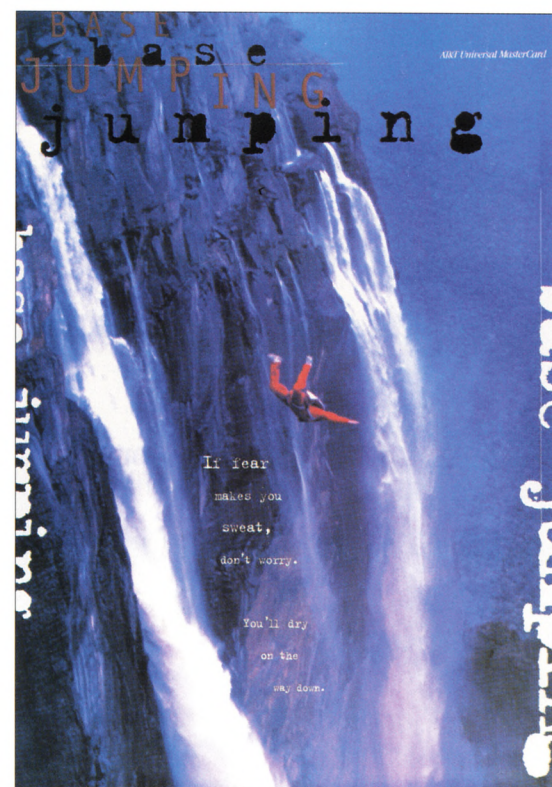
**164.** Logo for U.S. Viet Art 2000, a museum program developed by Robert Sanchez. Designer: Buster O'Connor/eye4, Gainesville.

**165.** Ad for Giro Sport Design. Agency: Crispin Porter and Bogusky, Miami; art director: Paul Keister; photographer: Mark Laita; writer: Tim Roper.

**166.** Poster for Valencia Community College. Agency: Fry Hammond Barr, Orlando; art directors: Sean Brunson, Ray Kilinski; illustrator: Sean Brunson; writer: Tom Kane; executive creative director: Tim Fisher.



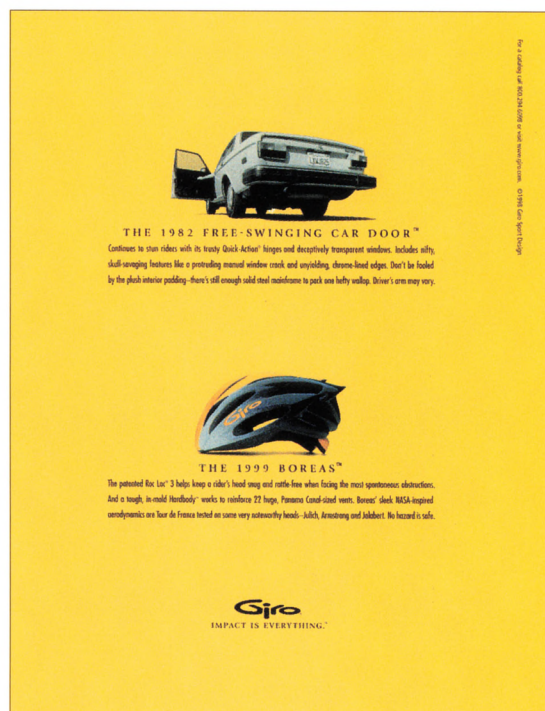
162.



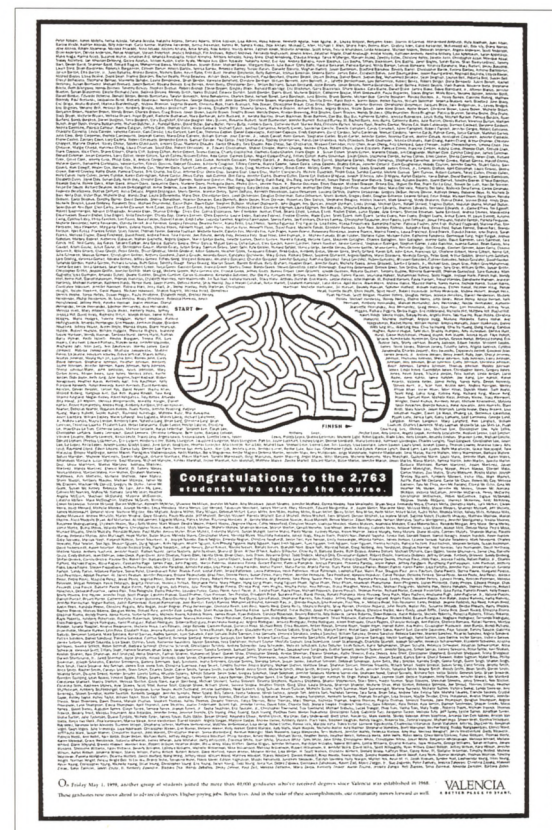
163.



164.



165.



166.

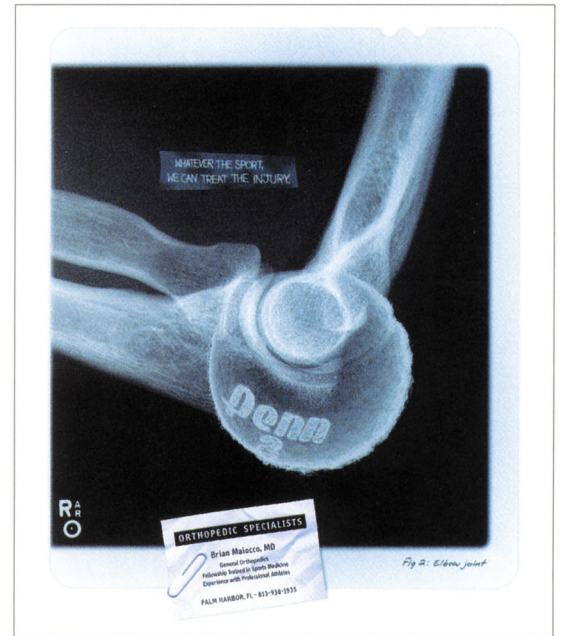




167.



168.



169.

**167.** Cover of *The New Yorker*.

Illustrator: Mike Hodges, Sarasota; art director: Françoise Mouly.

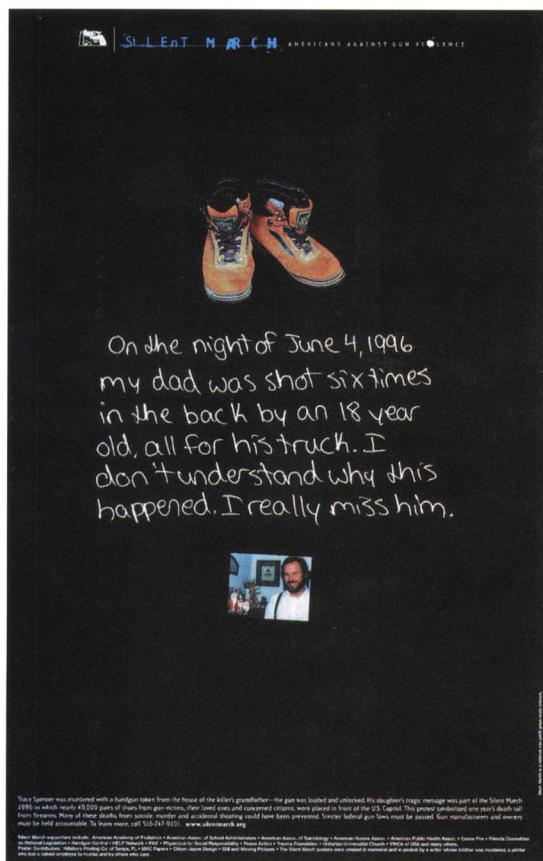
**168.** Stationery for Lure, an Orlando, design firm. Designers: Jeff Matz, Cheryl Frey, Paul Mastriani; photographer: Allan Maxwell; writer: Jane Harrison.

**169.** Ad for Orthopedic Specialists. Agency: Fahlgren/Tampa; art director: Dan Nguyen; illustrator: John Stapleton; writer: James Rosene; creative director: Scott Sheinberg.

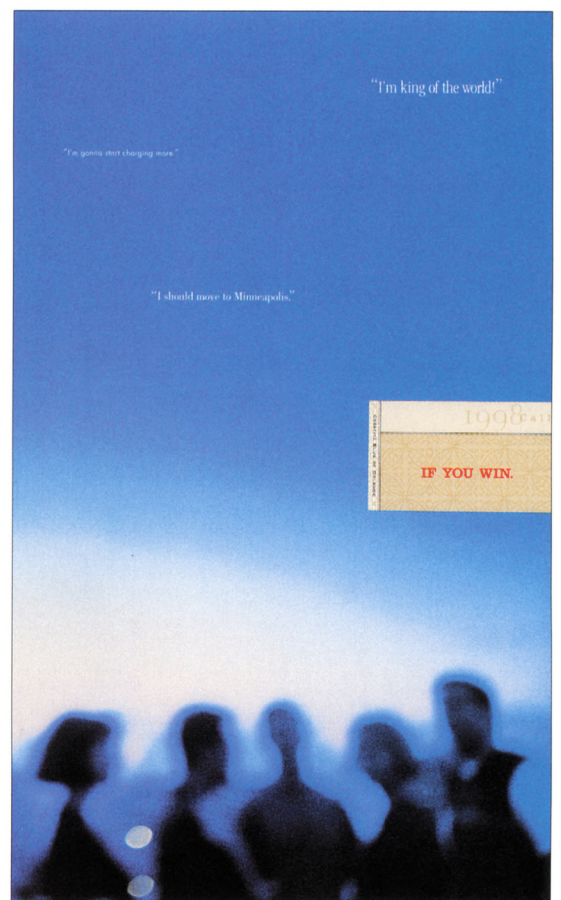
**170.** Poster for Silent March: Americans Against Gun Violence. Design firms: Citizen Jayne/Spencer Ink, Seffner; art director: Jayne Alfieri; photographers: Gordon Myhre, Pat Spencer; writers: Jamie Spencer, Joni Spencer.

**171.** Award-show promotion for Creative Club of Orlando. Design firm: Lure, Orlando; art directors: Jane Harrison, Cheryl Frey; designer: Cheryl Frey; photographer: Ed McDonald; writer: Jane Harrison.

**172.** Signage for the Museum of Art & Science in Brevard. Design firm: Brandt Ronat & Co., Melbourne; art director: Linda Brandt; designers: Julian Bennett, Tina Shea; illustrator: Julian Bennett.



170.



171.



172.





173.



174.

**173.** Self-promotion piece for illustrator Jack A. Molloy, Naples.

**174.** Ad for AvMed Health Plan. Agency: Crispin Porter and Bogusky, Miami; art director: David Swartz; photographer: Barry Rosenthal; writer: Tim Roper.

**175.** Self-promotion piece for illustrator Elvis Swift, Naples.

**176.** Brochure for Expression Center for New Media. Design firm: Silent Planet, Winter Park; designer: Loyd Boldman; photographers: John Bateman, Brian Peterson; producer: John-Erik Moseler; production: Troy Killgore.

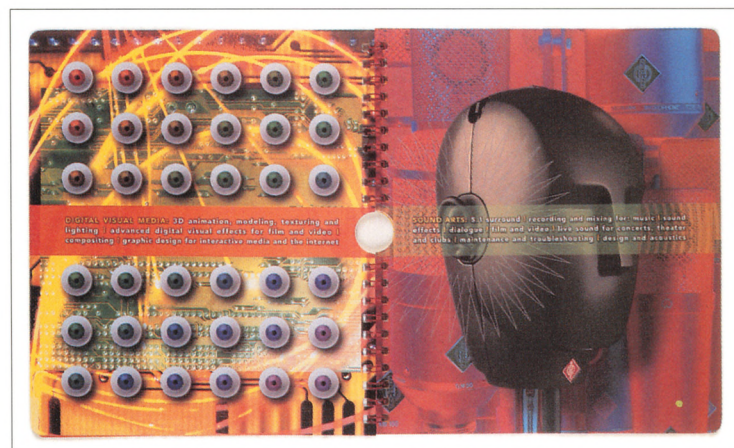
**177.** Logo for North Florida Regional Medical Center's radio show "Health Saturday." Designer/illustrator: Buster O'Connor/eye4, Gainesville.

**178.** Ad for Orlando Science Center. Agency: Cramer Krasselt, Orlando; art director: Mitch Boyo; writer: Dan McDonald.

**179.** Ad for Shimano American Corp. Agency: Crispin Porter and Bogusky, Miami; art director: Markham Cronin; photographer: Chip Simons; writer: Scott Linnen.



175.



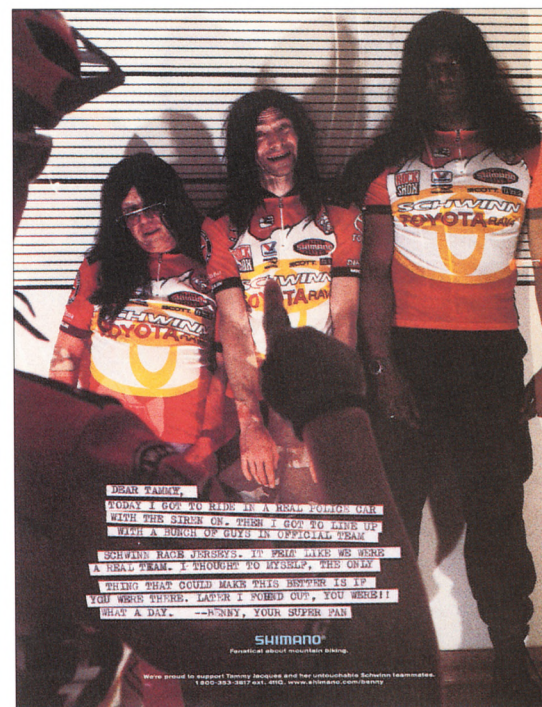
176.



177.



178.



179.



## Tennessee

"Since we started Yee-Haw in April 1997, we have never been caught up," says Julie Belcher, one of two art directors/printmakers/illustrators/copywriters/receptionists at Yee-Haw Industries in Knoxville, which specializes in custom letterpress. "We've not had a day off in two years." Like Belcher, Team Design principal Virginia Team infuses her work with a love of music—not surprising, as she's based in Nashville. Cliff Watson, copywriter at Thompson & Company in Memphis, says his town is less sexy than Nashville—but, because the market is growing and art directors are moving in, "the local ADDYs are getting pretty competitive."

**Tony Bennett**

182.



183.

**180.** Cover of the CD *Farmers in a Changing World*, for Arista Records, Nashville. Designer: Maude Gilman-Clapham; illustration courtesy of John Deere & Co.

**181.** Cover of the CD *Unbelievable*, for Arista Records, Nashville. Art director: Maude Gilman-Clapham; designer: S. Wade Hunt; photographer: Señor McGuire.

**182.** Letterhead for Tony Bennett. Designer: Blake Tannery/The Buntin Group, Nashville.

**183.** Tiny Town logo for Pioneer Music Group. Design firm: Bill Brunt Designs, Nashville; art director: Bill Brunt; designers: Bill Brunt, Kathleen Lico.

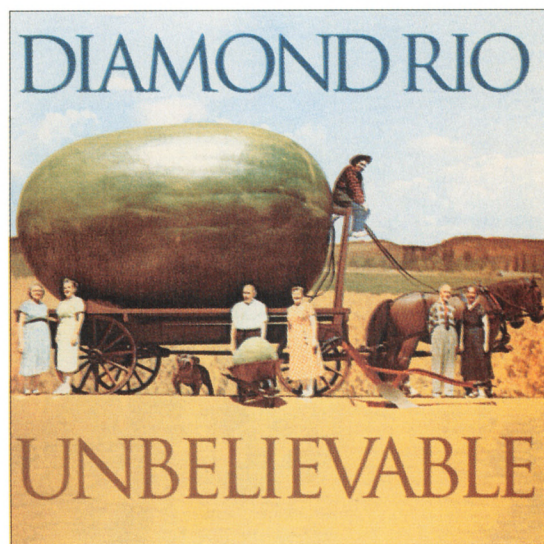
**184.** Self-promotion for Team Design, Nashville. Art director: Virginia Team; designers: Jerry Joyner, Chris Ferrara, Craig Allen.

**185.** Self-promotional jacket for Thompson & Co., Memphis. Designer/illustrator: Jill Williams; writer: Michael Thompson; creative directors: Trace Hallowell, Michael Thompson.

**186, 187.** Christmas cards for Urban Art Institute. Designer: Michael Hendrix/R.M. Hendrix Design, Chattanooga.



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181.



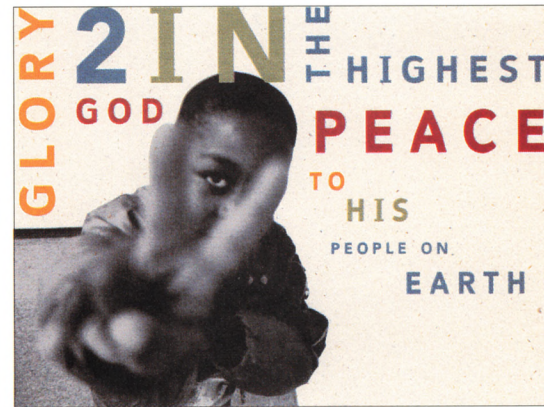
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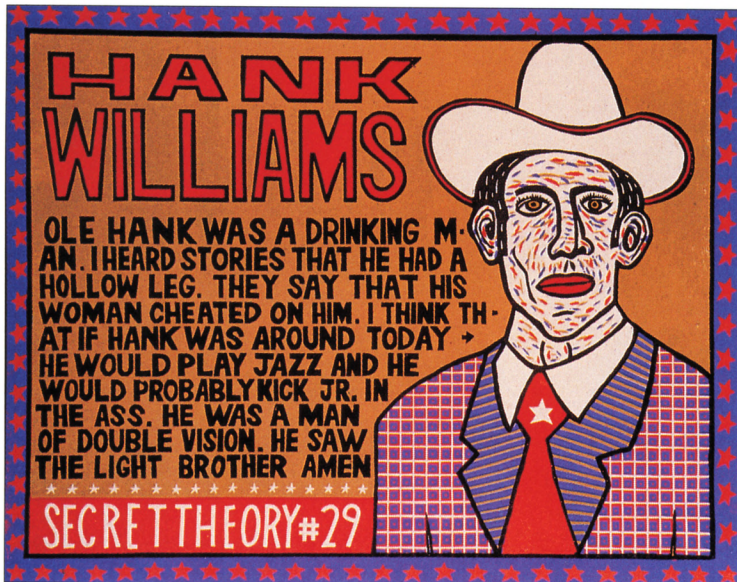


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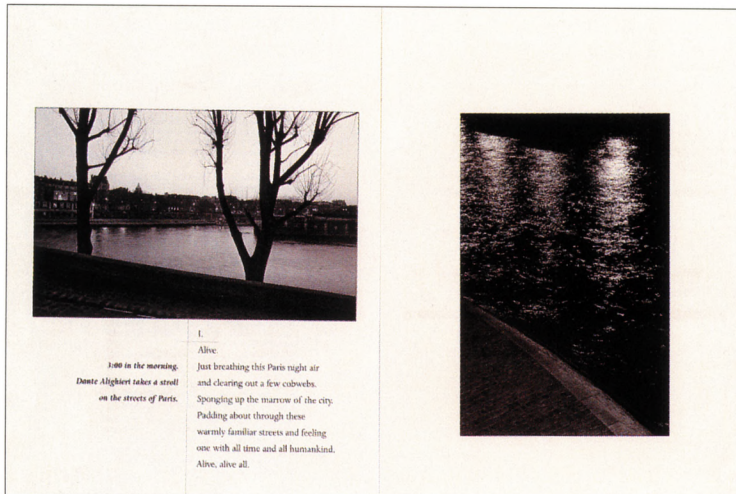




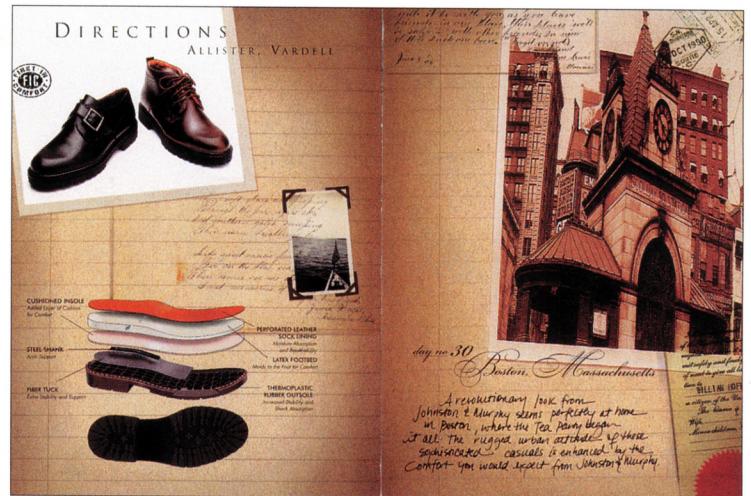
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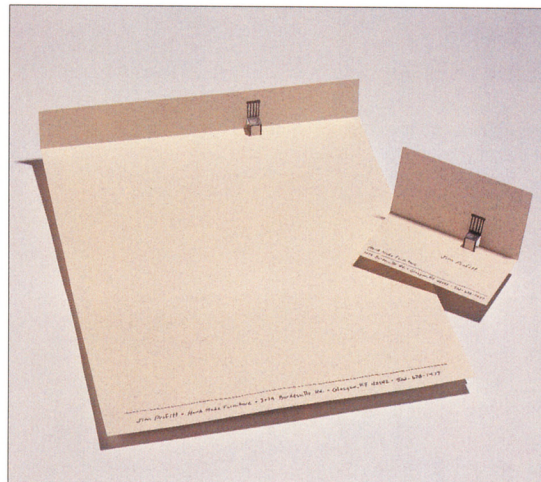
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- 188.** Self-promotional linoleum-cut print for Yee-Haw Industries, Knoxville. Designer/illustrator: Kevin Bradley.
- 189.** Linoleum-cut print for Young Avenue Deli and Big Ass Truck. Design firm: Yee-Haw Industries, Knoxville; designers: Kevin Bradley, Julie Belcher; illustrator: Tim Winkler.
- 190.** Self-promotion for writer Paul Harmon and photographer Jean-Louis Bloch-Lainé. Designer: Lynette Sesler-Howard/Ly Designs, Nashville; photographer: Jean-Louis Bloch-Lainé.
- 191.** Catalog for shoe retailer Johnston & Murphy. Design firm: Jackson Design, Nashville; art director: Buddy Jackson; designers: Christie Knubel, Karinne Caulkins.
- 192.** Poster for the Nashville Shakespeare Festival. Design firm: Jackson Design, Nashville; art director: Buddy Jackson; designer: Karinne Caulkins; photographer: Jimmy Abegg.
- 193.** Stationery for Jim Proffitt. Designer: Clark Hook/Lewis Advertising, Nashville.

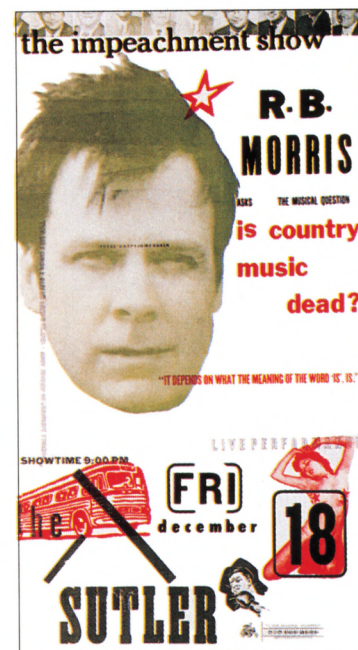




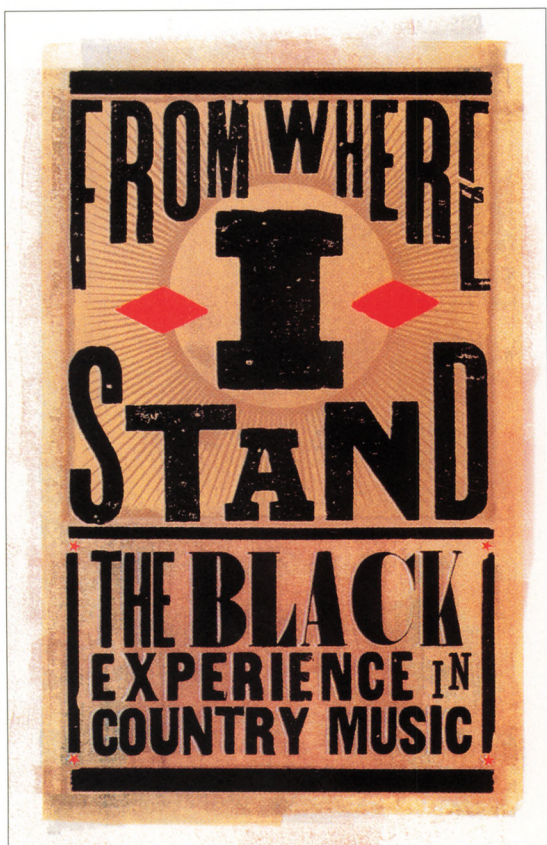
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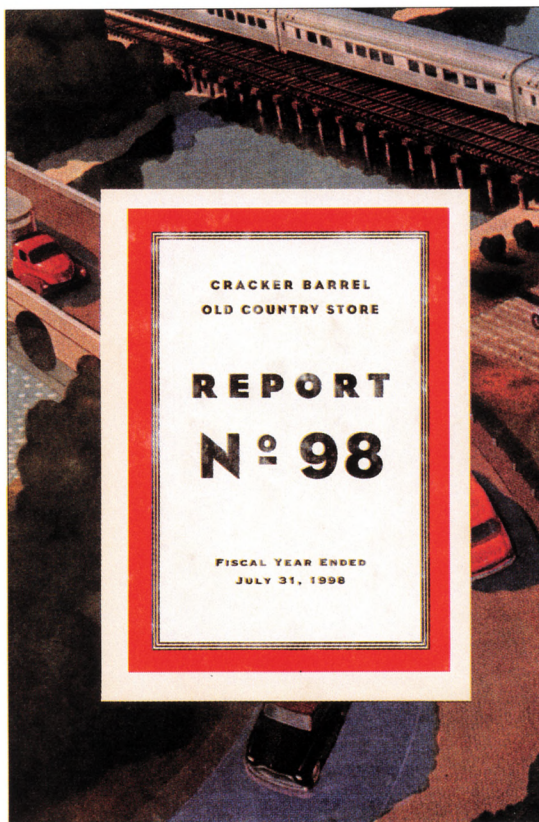
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194. Poster promoting Mary-Chapin Carpenter. Design firm: Yee-Haw Industries, Knoxville; designers: Julie Belcher, Kevin Bradley; illustrator: Julie Belcher.

195. Self-promotional poster commemorating Lucinda Williams. Designer/illustrator: Kevin Bradley/Yee-Haw Industries, Knoxville.

196. Poster promoting the release of the R.B. Morris CD *The Impeachment Show*. Designer/illustrator: Kevin Bradley/Yee-Haw Industries, Knoxville.

197. Package for Warner Bros. Records' collection *From Where I Stand*. Design firm: Team Design, Nashville; art director: Virginia Team; designers: Jerry Joyner and Jim Sherraden/Hatch Show Print (cover), Craig Allen and Jerry Joyner (booklet).

198. 1998 annual report for Cracker Barrel Old Country Store. Design firm: Thomas Ryan Design, Nashville; designer: Thomas Ryan; photographer: McGuire.





199.



200.



201.



202.

**199.** Birth announcement. Designer: Clark Hook/Lewis Advertising, Nashville.

**200.** Stationery for Fresh Design, Forest Hills. Designer: Glenn Sweitzer; photographer: John Scarpatti.

**201.** Stationery for Delta Beverage Group. Design firm: Thompson & Co., Memphis; designer: Rick Baptist; photography: Davidson & Co.; creative director: Trace Hallowell.

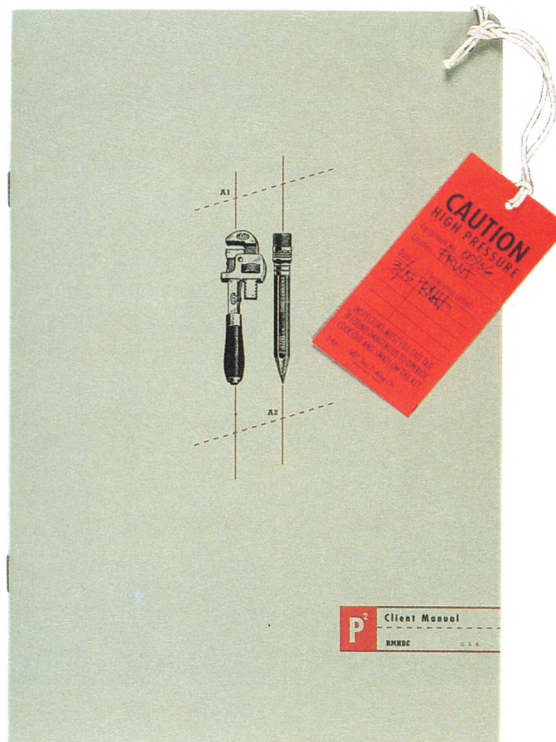
**202.** Invitation to a charity event. Design firm: Oden Marketing & Design, Memphis; designer: Jeff Blankenship; photography: Chip Pankey Photography; writers: Katie Price, Sheperd Simmons; creative director: Bret Terwilleger; production manager: George Peeler.

**203.** Self-promotion for R.M. Hendrix Design, Chattanooga. Designer: Michael Hendrix; photographer: James Madden.

**204.** Logo for Homeworks, a general contractor. Designer: Karen Cronin/Cronin Design, Nashville.

**205.** Logo for Cat's Paw Clothing, a retailer. Design firm: The Buntin Group, Nashville; art director: Blake Tannery; designers: Blake Tannery, Matt Staab.

**206.** Logo for Benson Records, Nashville. Designer: Elizabeth Workman.



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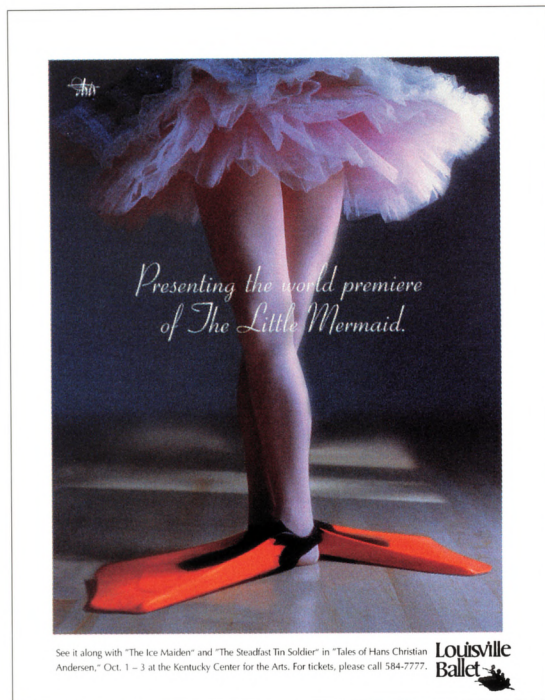


## Rest of the South

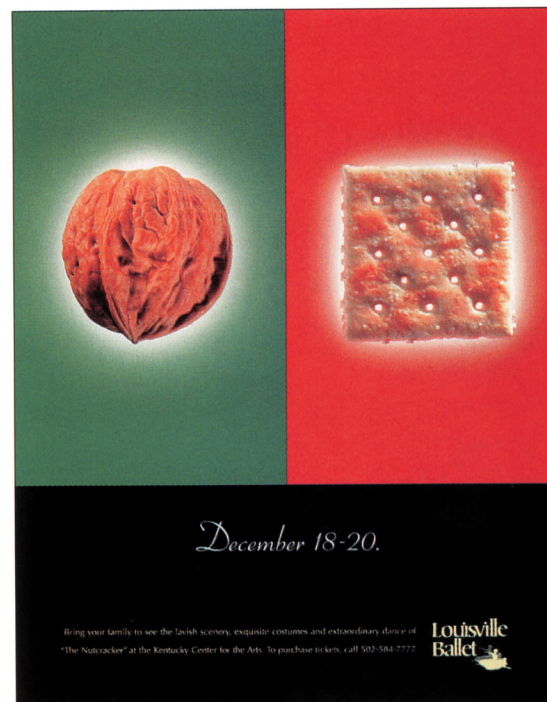
Business in the rest of the South is not just good but also surprisingly diverse. "Our advertising tackles marketing for distilled spirits, hospitals, investment brokers, museums, racetracks, and teen pregnancy prevention," says Dan Barbercheck, vice president and creative director at Red7e in Louisville, Kentucky. Gil Shuler of Gil Shuler Graphic Design in Charleston, South Carolina, handles corporate identity, packaging, and Web design for an equally diverse stable of clients. Shuler reports that because of the time and resource commitments involved, "We won't touch Web work for under \$10,000." But at the same time, Shuler designs low-budget, Xeroxable promotional collateral at cost for the Charleston Music Forum—for tickets to music events. (His work has earned him nights off with David Byrne and Sugar Ray.)



- 207, 208.** Ads for Louisville Ballet. Agency: Doe-Anderson Advertising, Louisville, KY; art directors: Stefanie Becker (Fig. 207), Kevin Lipsey (Fig. 208); photographers: Mark Atkinson (Fig. 207), Dean Levinson (Fig. 208); writer: Paul Gosselin.
- 209.** Logo for Vision Concepts. Designer/illustrator: Ray B. Dugas/Ray's Seefood, Auburn, AL.
- 210.** Logo for freelance designer Betsy Wernert/Dog Dare Design, Highland Heights, KY.
- 211.** Stationery for Fernandez Photography. Design firm: Lewis Communications, Birmingham, AL; designer: Bryant Fernandez; producer: Leigh Ann Motley; photography: Fernandez Photography.
- 212.** Stationery for Robert Sharp Architects. Design firm: Walker Creative, Fayetteville, AK; art director: Tim Walker; designer: Daniel Bertalotto.
- 213.** Self-promotional brochure for Lewis Communications, Mobile, AL. Art director/illustrator: Ira Patrick; writer: Meredith Portman; creative director: Jon Carroll.
- 214.** Logo for Colon & Rectal Surgical Associates. Designer: Todd Goehner/Walker Creative, Fayetteville, AK.



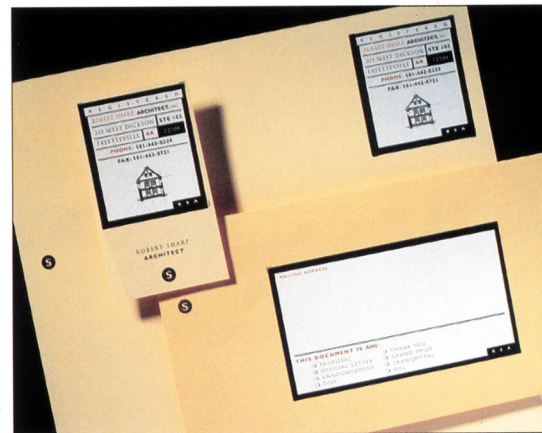
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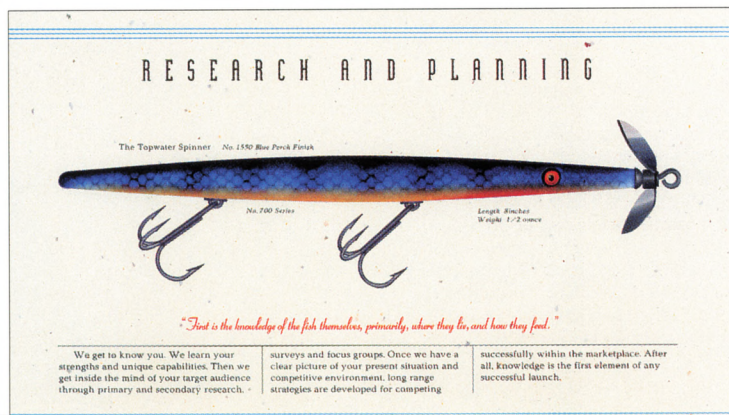
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**216.** Poster for Festival Productions' Kentucky Derby Festival. Designer/illustrator: Michael Schwab/Jett & Associates, Prospect, KY.

**218.** Brochure promoting printing services for Harvey Press, A Wallace Company. Design firm: Phillip Collier Designs, New Orleans, LA; art director: Phillip Collier; designer: Scott Carroll; photographer: Mike Terranova.





221.



222.



223.

**219.** Spread from *Drink*, published by GulfStream Communications, Charleston, SC. Art director: Melinda Smith Monk; photographer: Richard Boyd; editor: Aaron Sigmond; assistant editor: Buster Phillips.

**220.** Calendar for Upton Printing. Design firm: Design Partners, New Orleans, LA; art director: Paulette Hurdlik; designer: Marian Herbert; illustrator: Leslie Staub; writer: Michaela Morrissey.

**221.** Poster for State Printing. Design firm: Townsend Design Co., Columbia, SC; designer: Barry Townsend; photographer: George Fulton.

**222.** Cover of a CD, *Exit 89*, for WNKU-FM. Design firm: Dog Dare Design, Highland Heights, KY; designer: Betsy Wernert; photography: Michael Wilson; writer: Colin Cordy; design assistant: Ben Singleton.

**223.** Poster for Miami Design Preservation League. Designer: John Mattos/JettSport, Prospect, KY.

**224.** Ad for Snake Alley Art Fair. Agency: Twist, Louisville, KY; art director: Carl Koestner; photographer: John Lair; writer: Kevin Miles.

**225.** Symbol for U.S. Lumber, a wholesaler. Design firm: Slaughter Hanson, Birmingham, AL; art director: Terry Slaughter; designer/illustrator: David Webb.

**226.** Logo and business card for Computer Consultants. Designer/illustrator: Gil Shuler/Gil Shuler Graphic Design, Charleston, SC.

**227.** Promotion for the Ad Club of Louisville. Agency: Doe-Anderson Advertising, Louisville, KY; art director: Mike Weston; photographer: Chris Fieldhouse; writer: Paul Gosselin.



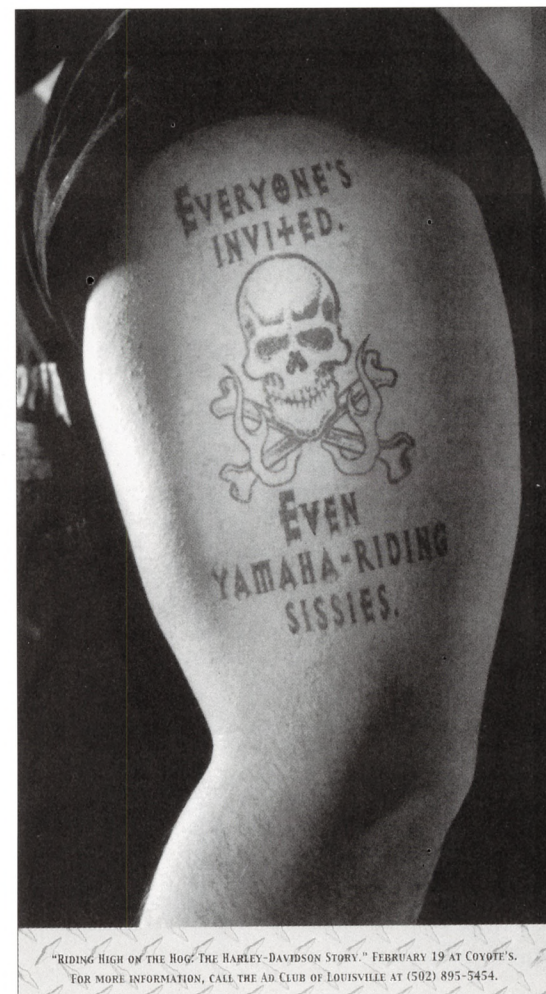
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**228.** Poster for Kentucky State Fair. Agency: Creative Alliance Advertising, Louisville, KY; art director: Mark Rosenthal; designers: Mark Rosenthal, Jim Sherradin; illustrators: Jim Sherradin, Lee Bryant; writers: Scott Boswell, Cathy Wilde.

**229.** Self-promotion for Harris Design Co., Lexington, SC. Designer/illustrator: Wade Harris.

**230.** Ad for a McDonald's basketball sponsorship. Agency: Fahlgren, Parkersburg, WV; art director: Ann Johnson; writer: Felix Secreto; creative director: Lee Sloan.

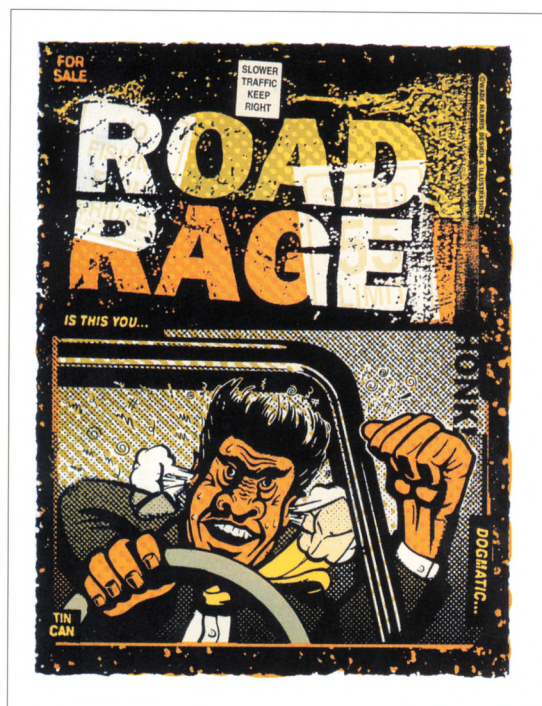
**231.** Ad for United Brokerage Services. Agency: Fahlgren, Parkersburg, WV; art director: Ann Johnson; writer: Michele Fazio; creative director: John Stertz.

**232.** Self-promotional T-shirt for Gil Shuler Graphic Design, Charleston, SC. Art director: Gil Shuler; designer: Steve Lepre.

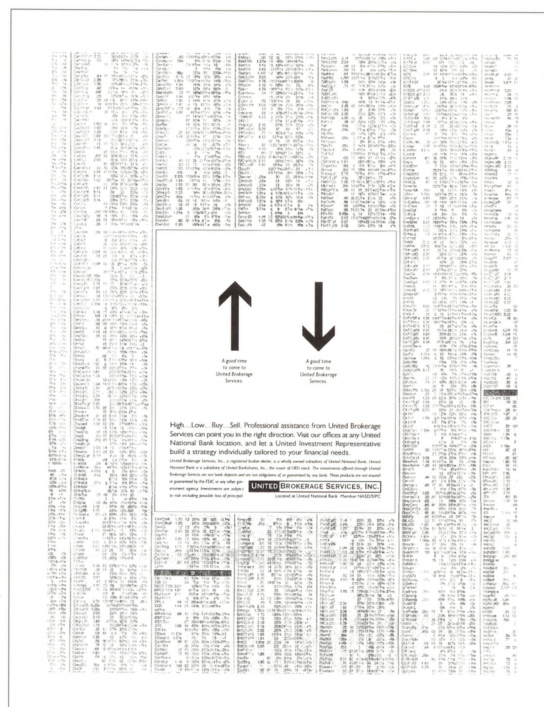
**233.** Symbol for Mr. Turf, a sod marketer. Design firm: Slaughter Hanson, Birmingham, AL; art director: Terry Slaughter; designer/illustrator: David Webb.

**234.** Logo for Claude's Shoeshine. Designer: Morris Spears/Broderick/Bates Advertising, Jackson, MS.

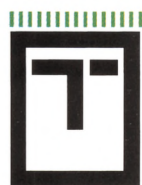
**235.** T-shirt for Music Farm. Designer: Mark Lawrence/Gil Shuler Graphic Design, Charleston, SC.



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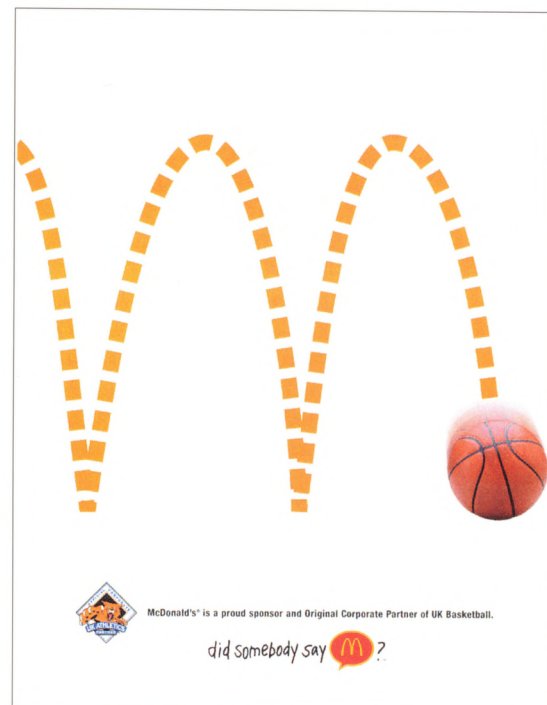
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**236.** Logo for Bassetti Fine Art Photographs, a gallery. Design firm: Tom Varisco Designs, New Orleans, LA; art director: Tom Varisco; designers: Robb Harskamp, Tom Varisco.

**237.** Self-promotion piece for Mark Andresen Illustration, Metairie, LA.

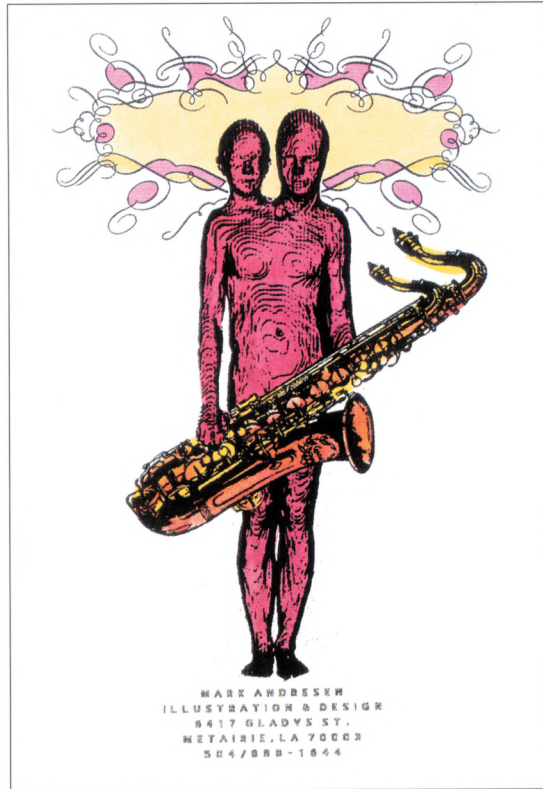
**238.** Ad for Delta Beverage's Tiger beer. Agency: Peter A. Mayer Advertising, New Orleans, LA; art director/illustrator: Pat Kallusch; writer: Justin Bonura; creative director: Josh Mayer.

**239.** Promotional package for Shawn Contract. Design firm: Slaughter Hanson, Birmingham, AL; creative director: Terry Slaughter; designer: Matthew Dorning; writer: Kathy Oldham; design director: Marion English.

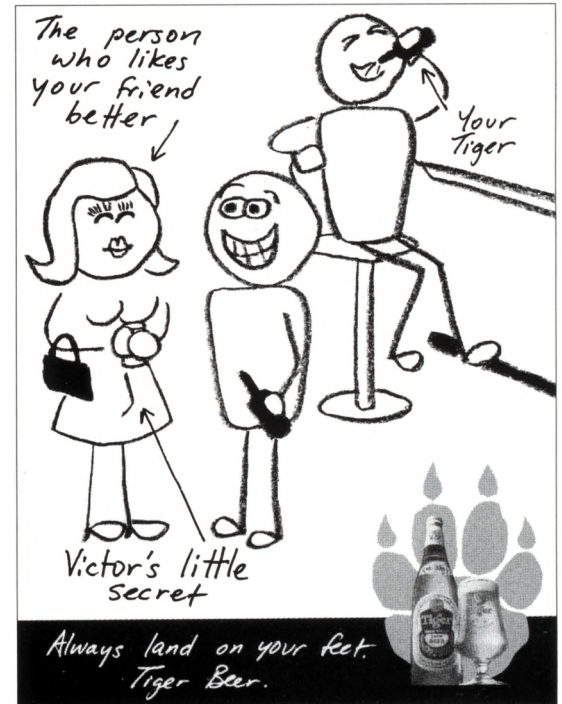
**240.** Self-promotion for Peter A. Mayer Advertising, New Orleans, LA. Art director: Laurie Dickson-Blakely; designer/illustrator: Christine Kidder; writer: Josh Mayer.

**241.** Logo for Somerset's Fresh Baked Cafe. Design firm: Red7e, Louisville, KY; art director: Bill Connelly; designer: Steve Kuhlman; illustrator: Terry Allen.

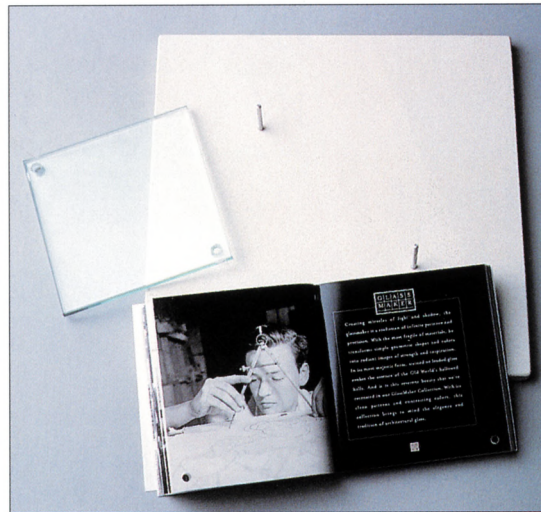
**242-245.** Symbols for Children's Memorial Medical Center's Children's Ball. Design firm: Dogstar, Birmingham, AL; art directors: Kurt McKenzie, Andy Brown/McKenzie Brown Design; designer/illustrator: Rodney Davidson.



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REST OF THE SOUTH



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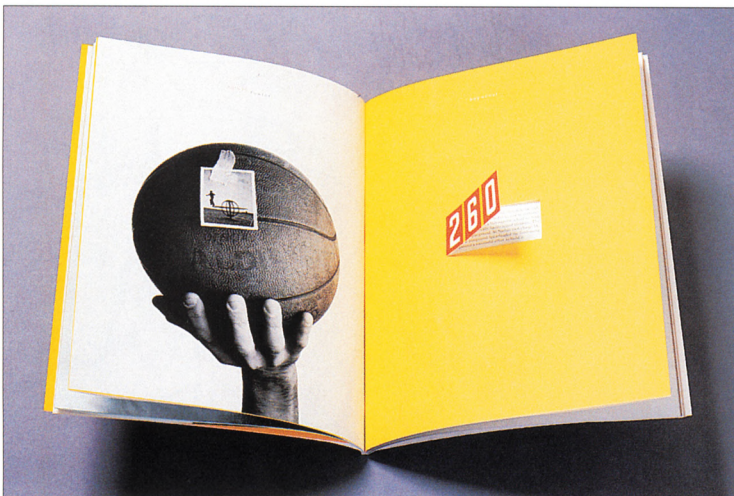
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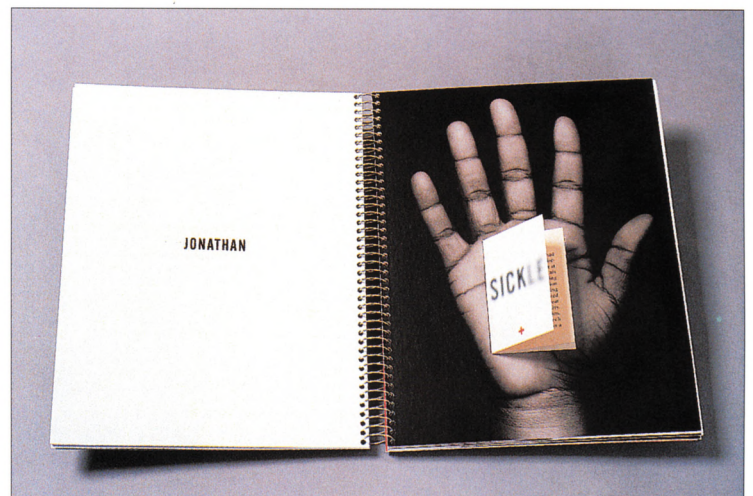
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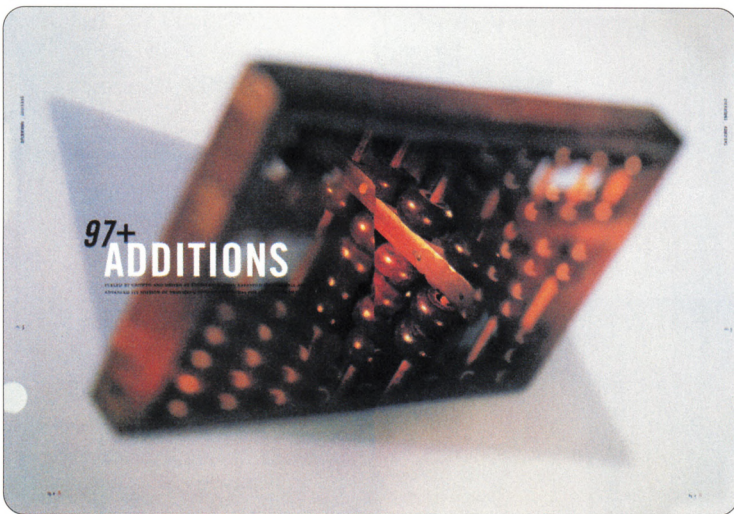




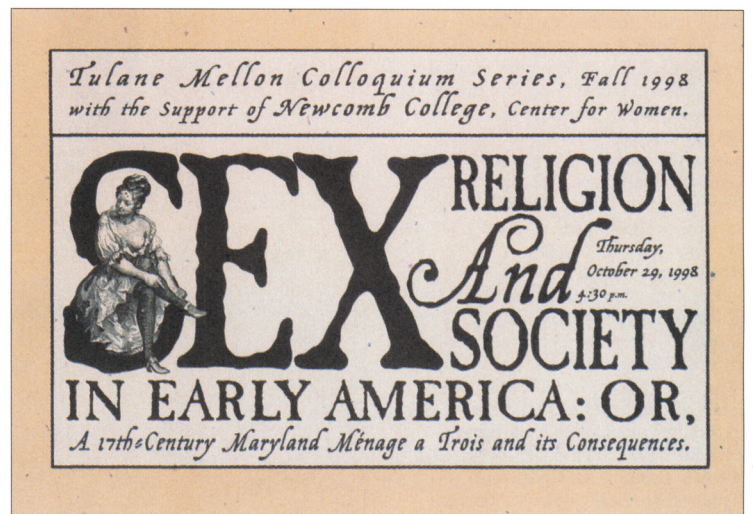
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**246.** 1998 annual report for Greater Alabama Council of Boy Scouts. Design firm: Slaughter Hanson, Birmingham, AL; design director: Marion English; writer: Gary Brandon; photographers: Don Harbour, Frederik Broden; creative director: Terry Slaughter.

**247.** 1999 annual report for Greater Alabama Council of Boy Scouts. Design firm: Slaughter Hanson, Birmingham, AL; art director: Marion English; illustrator: David Webb; photographer: Don Harbour.

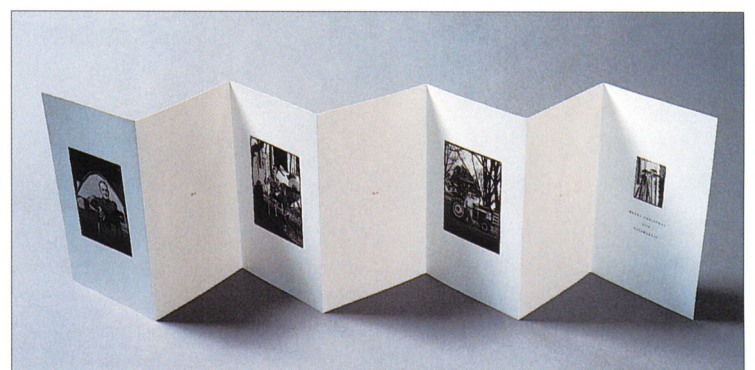
**248.** 1997 annual report for Policy Management Systems Corp., Blythewood, SC. Art director: Barry Townsend; photographer: George Fulton.

**249.** Invitation to a lecture at Tulane University. Design firm: Phillip Collier Designs, New Orleans, LA; art director: Phillip Collier; designer: Scott Carroll.

**250.** Self-promotional card from FitzMartin, Inc., Birmingham, AL. Photographer: Geoff Knight.

**251.** Symbol for SourceNet, a business services company. Design firm: Gil Shuler Graphic Design, Charleston, SC; art director: Gil Shuler; designer: Mark Lawrence.

**252.** Logo for Heidenseek, an offshore fishing charter service. Designer/illustrator: Gil Shuler/Gil Shuler Graphic Design, Charleston, SC.



250.



251.

**HEIDENSEEK**

252.



# The East

The East continues to bask in the glow of a healthy national economy, with designers pulling in often unprecedented amounts of business from both local and national clients. "I have had more work to do than ever before in my career," states Hoby Albright, creative supervisor of Digital Media in Baltimore. "I never anticipated being in demand to this extent." Joycelene Padilla, an art director at Robert Rytter and Associates in Butler, Maryland, says the firm has not only been busy, but has grown to accommodate its extra business. "We were only five people this time last year. Now we're 11." David Ashton in Baltimore worries that he might soon outgrow a building he just bought that fits 28 people. But as he points out, "These are nice worries—much better than the concerns of the early '90s, when we'd be trying to figure out how to hang on to one person."

Of course, sudden expansion can entail growing pains. For some firms, finding capable designers to fill new openings is proving difficult. "It's an employees' market right now," says Samuel Shelton, creative director at Kinetic Communication Graphics in Washington, DC. "It's hard to find good people, especially around DC." Padilla says that the hiring process continues to pose a problem for her company, in part because candidates for design positions are being snatched up early via paid internships. "There are a lot of talented kids out of college," she says, "but they're already spoken for." Perhaps, though, it's just a matter of recruiting in the right place. "Rhode Island has so many students that there's a huge talent pool to draw from," says Joel Gear of Malcolm Gear Designs in Providence.

Like most New England designers, Gear reports that he's been doing more Web work of late. In fact, the growth of firms in those states can be directly traced to increased demand for Web design. According to Daniel Taylor, whose six-person studio is based in Stamford, Connecticut, Web design has become a large part of his business, and it has had an equal impact on other firms in his area. "Some local firms have really embraced the Web and expanded," he says. "Companies that used to be my size are now 50 people." "The demand for Web work has increased dramatically," says Mary Johanna Brown, president of Brown & Company Graphic Design in Portsmouth, New Hampshire. "Our roots are firmly in print, but it's been a great growth opportunity for us." While many, like Gear, say that their clients are specifically asking for Web-based design (partly, he says, because they see everyone else doing it), Brian D. Miller, art director at the Atlantic Group in Norwalk, Connecticut, states that they actively sell the Web. "Clients are looking for Web work and when they're not looking for it, we feed it to them," he says. "With the Internet, you have to be a lot more proactive, because it could be the best thing for your clients and they just don't know it yet."

Those firms embracing the Web must confront the inevitable ques-

tion: Should we have tech in-house or farm it out? Ashton reports that his firm doesn't do its own programming but that, as he says, "We sure make it pretty." Leslie Evans in Portland, Maine, also prefers to keep the technological side of things at a distance: "I'd rather have my people fine-tune their design skills. We don't really want to learn tech, to be honest. Design is what we do well." Padilla, whose firm's Web-related work has hitherto been restricted to esthetic consultation for Web sites, actually looks forward to being able to do more tech. "Part of our expansion planning is to do less of that consulting," she says. "We'd like to hire more in-house programmers. Right now we have one information technology guy, and he's just swimming in work. I think, in the future, I'd like to get a handful more people like him."

Of course, even if you do choose to shun the ways of the programmer, there is no escaping the machine itself. The Mac continues to rule the computer roost among designers, though when it comes to the prevalent software, there are rumblings of discontent. "I would do anything to get out from under the thumb of Quark," says Burkey Belser of Greenfield/Belser in DC. With Adobe's new program InDesign out on the market, Belser and others may have a new option to consider. But the thought of having to retrain staff and shell out yet more money is making most designers cautious. "It depends on how user-friendly it is. Also, we don't have huge budgets," says Sara Eisenman, in Boston, of the Adobe program. Malcolm Gear puts it more abruptly. "If we go broke, it will be because of software," he asserts.

While the popularity of the CD-ROM may be lessening, the Internet has become more or less indispensable. "E-mail has generally made things easier," says Boston-based Ronn Campisi. "Photographers often send stuff to us electronically now." He has also noticed a decrease in face-to-face contact with the client, saying that more firms are sending things in PDF format for approval. Daniel Taylor, whose firm is relatively new to the phenomenon, is glad to let the e-mail do the walking. "We just started sending designs to clients via PDF," says Taylor. "We'll send the design, then have a conference call with the client. This is something which has revolutionized, in a matter of weeks, the way we do business. Previously, we would have had to make two trips to New Jersey." Speaking from New Jersey, Donna Ching of ChingFoster Design in New Brunswick says that e-mail and FedEx help her keep in touch with a much more far-flung client—the Hawaii Opera Theater—despite the time-zone difference. Bob Conge of Wayland, New York, on the other hand, has a less enchanted take on the wonders of the Internet: "E-mail is every bit as good as an electric pencil sharpener," he says, drily.

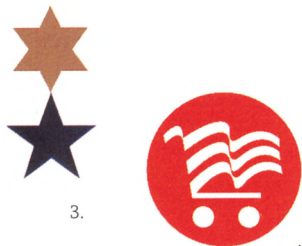
A lot of designers these days are happy to view the computer as just one more tool, rather than a kind of graphics magic wand. "I'm glad

*Continued on page 351*



## Washington/Baltimore

If you think of Washington/Baltimore as a sleepy little design community catering exclusively to government and associations, think again. "They call this Silicon East," says Judy Kirpich, president of Grafik Marketing Communications. "We're not San Francisco or Seattle, but we're getting there." Maybe it's the cutting-edge influence of high-tech companies that's also helping to relax the conservative outlook of DC area clients. "Our firm is ten years old," says Samuel Shelton, creative director of Kinetik Communication Graphics. "When we started, the market here was very conservative—now people look to us for something different and fresh." DC may also see a shift in its role as the area's business hub. Robert Sugar recently moved the office of AURAS to Silver Spring, Maryland, a Washington suburb which, he says, is enjoying a renaissance. "Five studios have moved here, and Discovery Communications is building its offices right across the street. Silver Spring is beginning to get a reputation as a small-scale media center."



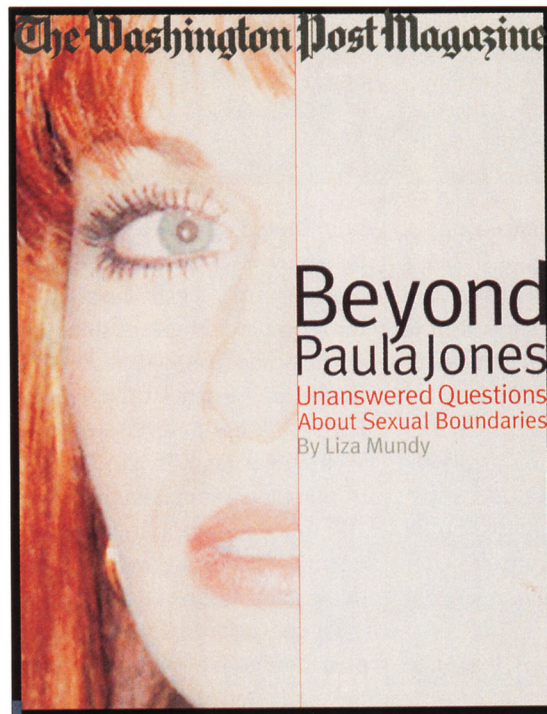
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1. Cover of *The Washington Post Magazine*. Art director: Kelly Doe; photographer: Vince Bucci; photo editor: Craig Pullen.

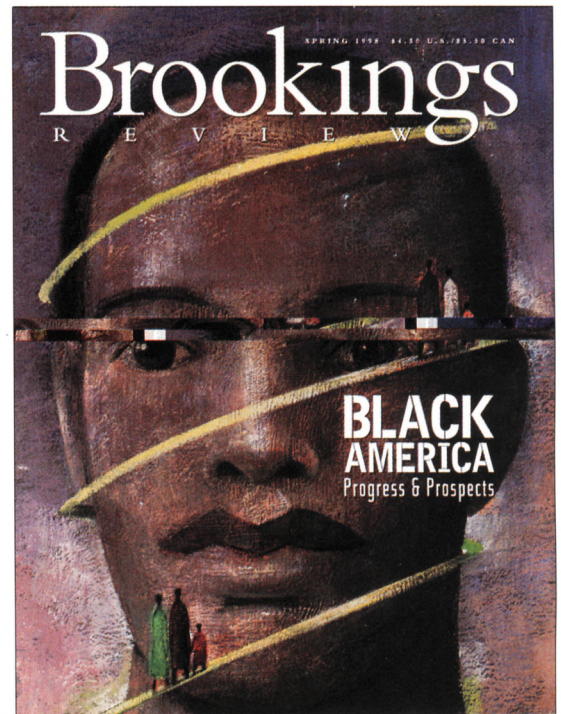
2. Cover of *Brookings Review*. Art director: Glenn Pierce/The Magazine Group, Washington; illustrator: Wiktor Sadowski.

3. Symbol for American Israeli Public Affairs Committee commemorating its 50th anniversary. Design firm: Beth Singer Design, Washington; art director: Beth Singer; designer: James Rhoades.

4. Symbol for Food Marketing Institute. Design firm: Media Plus Design, Washington; art director: Kathy Amano; designer: Andy Dolan.



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5, 6. Page (Fig. 5) and section cover (Fig. 6) for *The Washington Times*. Art directors: Ronald Saikowski (Fig. 5), Jennifer Pritchard (Fig. 6); photographer: Daniel Rosenbaum (Fig. 6).

7. Stamp for U.S. Postal Service, Washington. Designer: Richard Sheaff; illustrator: Andy Levine.

8. Stamp for U.S. Postal Service, Washington. Art director: Carl Herrman; designer/illustrator: Michael Schwab.

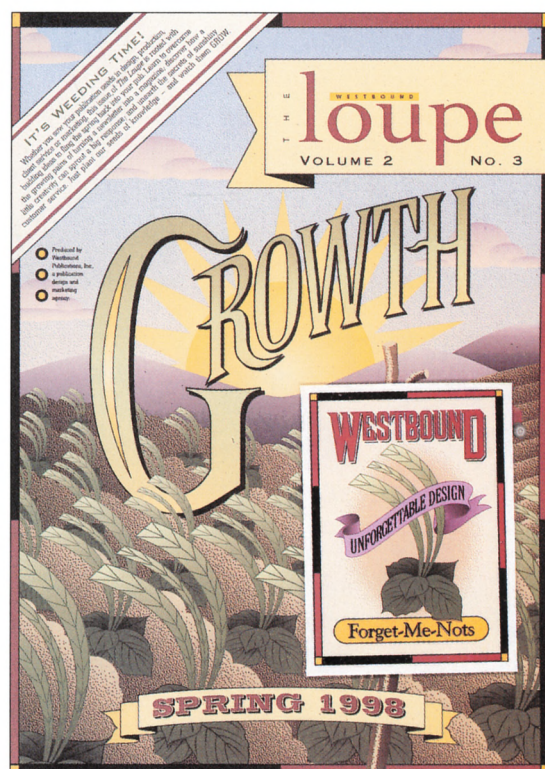
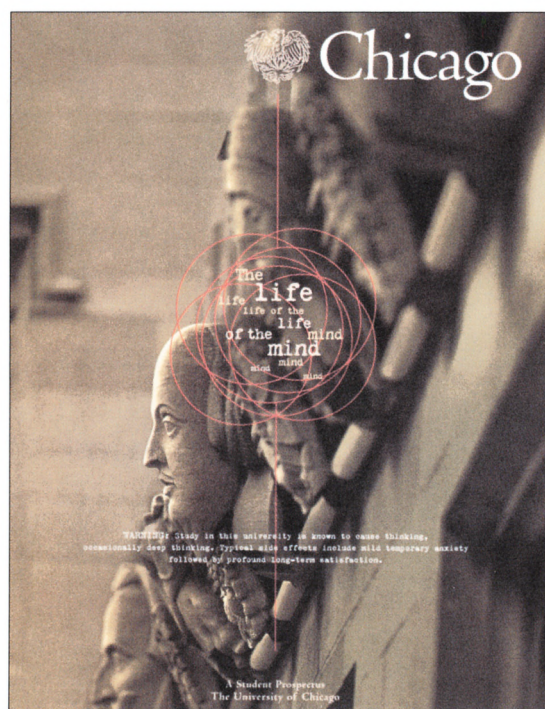
9. Cover of *Opinion: The Chronicle of Higher Education*, Washington. Art director: Edward R. Weidlein; illustrator: Geoffrey Moss.

10. Promotional poster/mailler for John Akridge Co. Design firm: Schum & Associates, McLean, VA; designer/illustrator: Guy Schum; photographer: Debbie Accame.

11. Promotional booklet for the University of Chicago. Design firm: North Charles Street Design Organization, Baltimore; art director: Tracy Raff; photographers: Bill Denison, Doug McDonough; creative director: Bernice Thieblot.

12. Cover of *Westbound Loupe*, quarterly newsletter for Westbound Publications. Designer: David Street/West & Associates, McLean, VA.

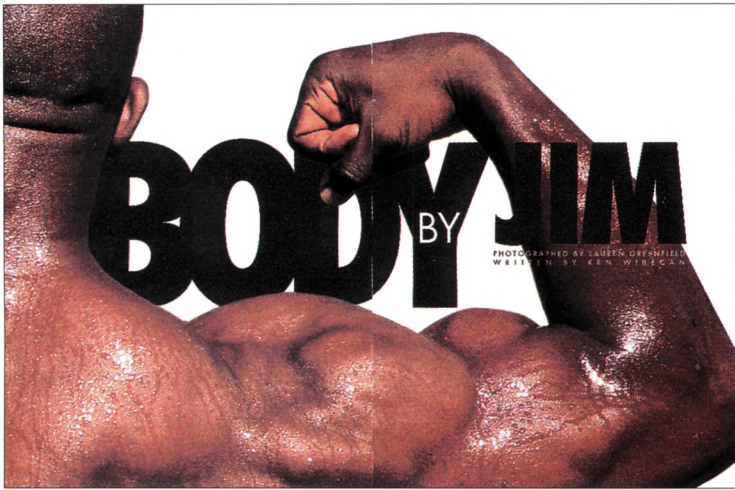
13, 14. Promotional signage for Waldinger Birch Design. Designer/illustrator: Sung Kevin H. Park/Waldinger Birch Design, Baltimore.



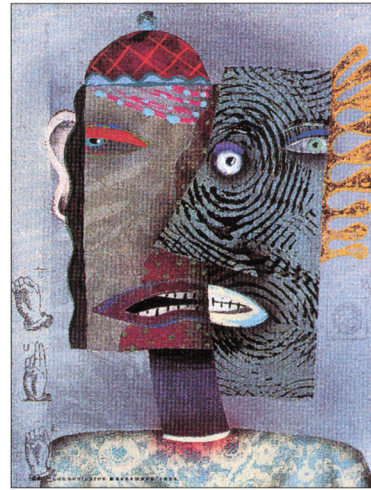








21.



## TALK DIRTY TO ME

Is there a line between harmless banter, tasteless comments and sexual harassment? The law says, 'yes.' Locating the precise line may be tricky...but crossing it could be very, very costly.

One of the hottest discussion threads to hit Don Fuzer's blog came from a comment when a young producer named "Yvonne Foster" wrote in to question the sexual jokes and innuendo permeating her newscast. She said that although the remarks were not directed toward her, they made her uncomfortable. "Talking to friends in other fields of work," she wrote, "this behavior would never fly in their offices." She concluded, "This is my first job out of college...and many other newscasts simulate, and does it cause problems?"

This led to a blizzard of letters, evenly divided between outrage over unacceptable conduct and suggestions that the young producer grow up and get over it. The most common theme, however, was that it is a common, and it could be a major problem waiting to explode.

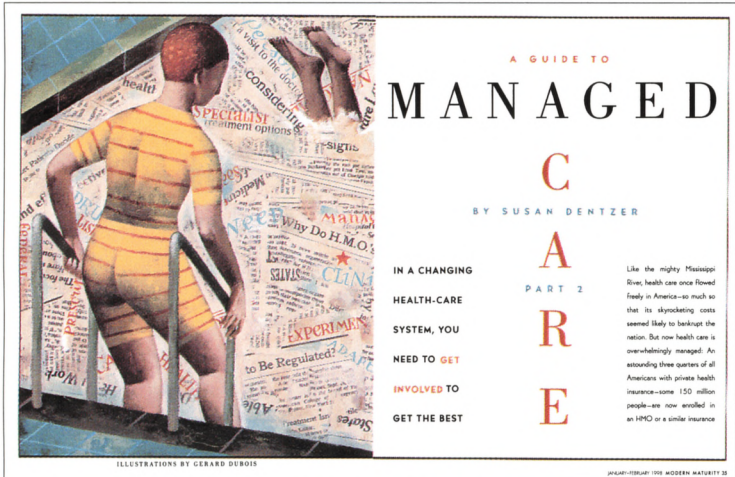
**DIRTY TALK** "I don't think I've ever worked anywhere that was completely free of sexual harassment," says Bob Mann, executive producer at WISN-TV in Chicago. "Clearly, that's a bad thing."

Paul Lewis, news director at WTTW-TV in Hartford, CT, "I think that, while happens among friends."

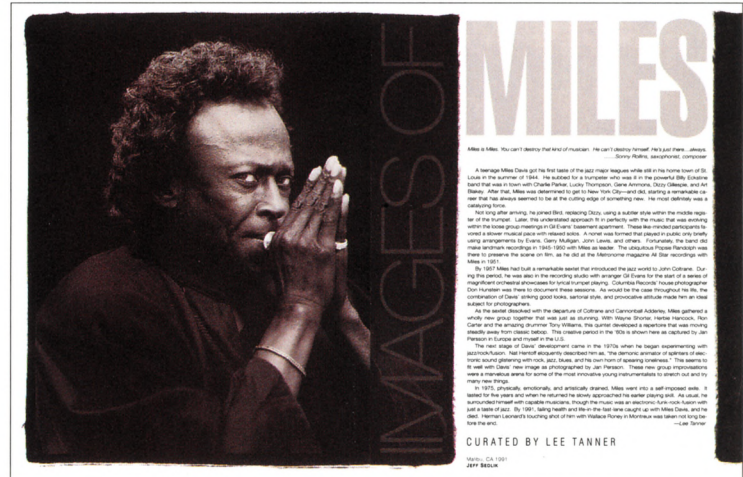
"People are going to make jokes because you need to find different ways to deal with the stress of a deadline," says Charles Phillips, news director at KSHQ-TV in Anchorage, AK. "It's not wrong, but it's acceptable or unacceptable. I'm saying that a common way that people deal with stress."

"My newscast has been, for the most part, pretty much 'clean,'" says Jennifer Cox, general manager for programming at ABC Radio News. "I think we all have to keep a sense of humor about the atmosphere in which we work and about the job we're in."

RECEIVED 100% COMMUNICATION 25



23.



24.

15. Spread from *The Washington Post Magazine*. Illustrator: David Plunkert/Spur Design, Baltimore; art director: Kelly Doe.

16, 17. Spreads from *The Washington Post Magazine*. Art director: Kelly Doe; designer: Lisa Schreiber; illustrators: Dagmar Franta (Fig. 16), Malcolm Tarlofsky (Fig. 17).

18. Spread from *Air Transport World* magazine. Design firm: Penton Media, Washington; art director: Norman Grandstaff; illustrator: Chris Swanson.

19. Spread from *Inc. Tech* magazine. Design firm: The Pinwheel Museum, Baltimore; art director: Susan McCabe; illustrator: Colin Johnson.

20. Spread from *Security Management* magazine, Alexandria, VA. Art director: Roy Comiskey; illustrator: Cliff Nielson.

21, 23. Spreads from *Modern Maturity* magazine, Washington. Art director: Cynthia Friedman; designers: Cynthia Friedman (Figs. 21, 23), Gregory Atkins (Fig. 21); photographer: Lauren Greenfield (Fig. 21); illustrator: Gerald Dubois (Fig. 23).

22. Spread from *Communicator* magazine. Art director: Sylvia Gashi/The Magazine Group, Washington; illustrator: John Nelson.

24. Spread from *Jazz Times* magazine. Art director: Glenn Pierce/The Magazine Group, Washington; photographer: Jeff Sedlik.

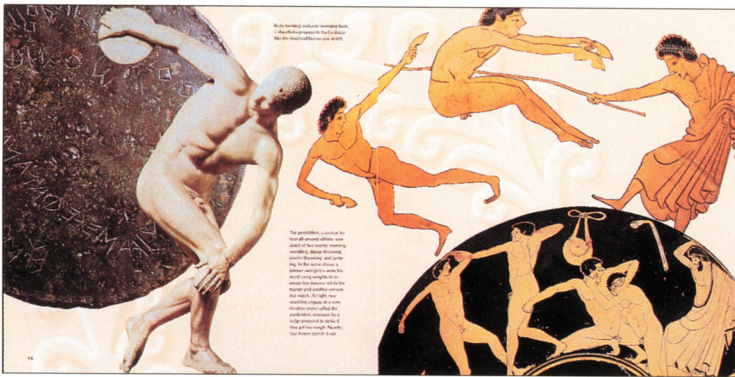
25. Spread from *Move Magazine*. Design firm: Auras, Silver Spring, MD; art director: Robert Sugar; designer: Daryl Wakeley; illustrator: Gerald Bustamante.

26. Logo for Historic Chevy Chase, D.C. Design firm: Johnson Design Group, Falls Church, VA; art director: Len Johnson; designer: Dara Schminke.

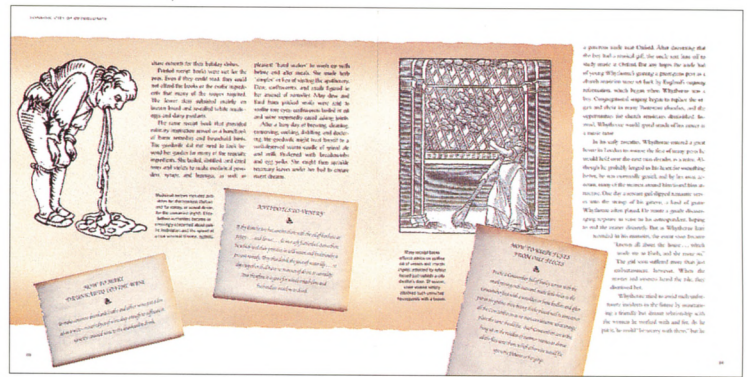


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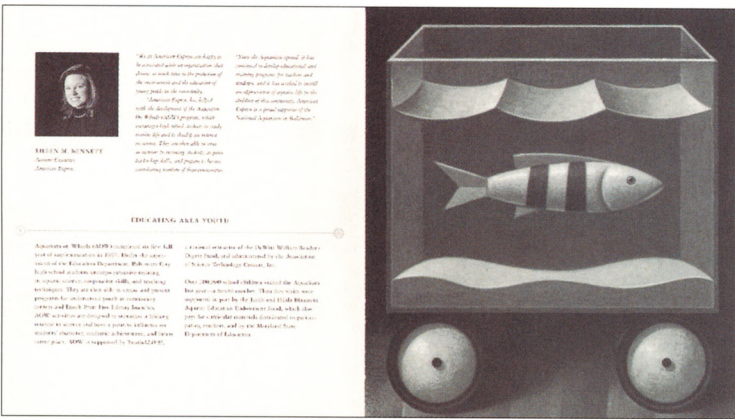




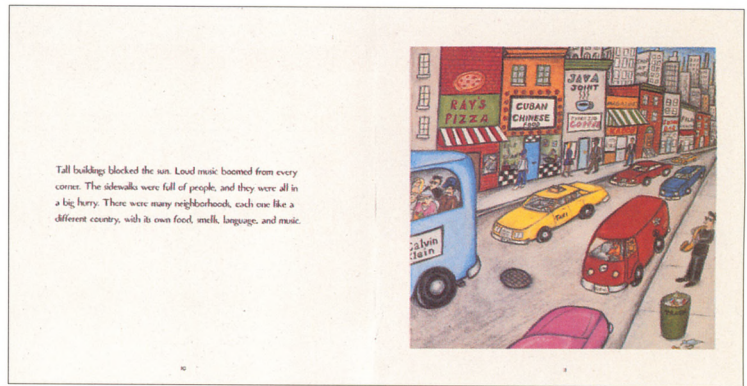
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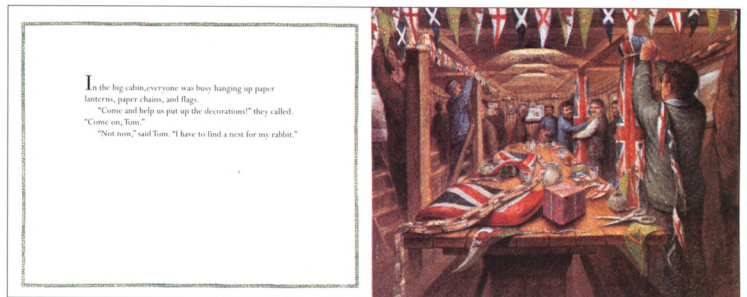
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**27.** Spread from *What Life Was Like in the Realm of Elizabeth: England 1533-1603 AD* for Time-Life Books, Alexandria, VA. Design director: Cynthia Richardson; technical art specialist: John Drummond; editor: Denise Dersin.

**28.** Spread from *What Life Was Like At The Dawn of Democracy: Classical Athens 525-322 BC* for Time-Life Books, Alexandria, VA. Art director: Alan Pitts; technical art specialist: John Drummond; editor: Denise Dersin.

**29.** 1997 annual report for the National Aquarium in Baltimore. Design firm: David Ashton & Associates, Baltimore; art director: David Ashton; designers: Ronnie Younts, Brooke Behuken; illustrator: Scott Roberts; photographer: Michael Ciesielski.



33.

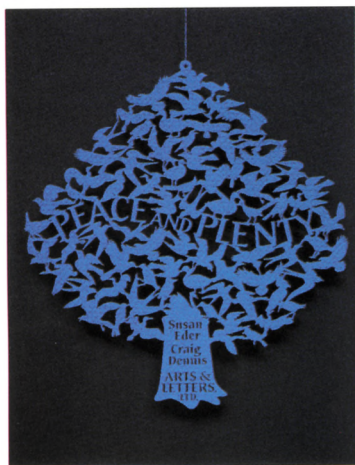


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**30.** Spread from book *Coyote in Love with a Star*, for the National Museum of the American Indian, Washington. Publisher: Abbeville Press; art director: Terence Winch; designer: Molly Shields; illustrator: Tom Coffin.

**31.** Spread from book *Zoo in the Sky* for National Geographic Society, Washington; art director: Marianne Koszorus; illustrator: Christina Balit.

**32.** Spread from book *Tom's Rabbit: A Surprise on the Way to Antarctica* for National Geographic Society, Washington. Art director: Marianne Koszorus; illustrator: Bert Kitchen.

**33.** Symbol for The Joseph Meyerhoff Learning Center. Design firm: Beth Singer Design, Washington; art director: Beth Singer; designer: Daniel Jacobs; client: Hillel: The Foundation for Jewish Campus Life.

**34.** Logo for Dennis Photography. Designer: J.J. Chrystal/Signal Communications, Silver Spring, MD.

**35.** Symbol for The Elements. Design firm: Fuszion Art+Design, Alexandria, VA; art director: Richard Lee Heffner; designers: Richard Lee Heffner, S. Malia Dickson.

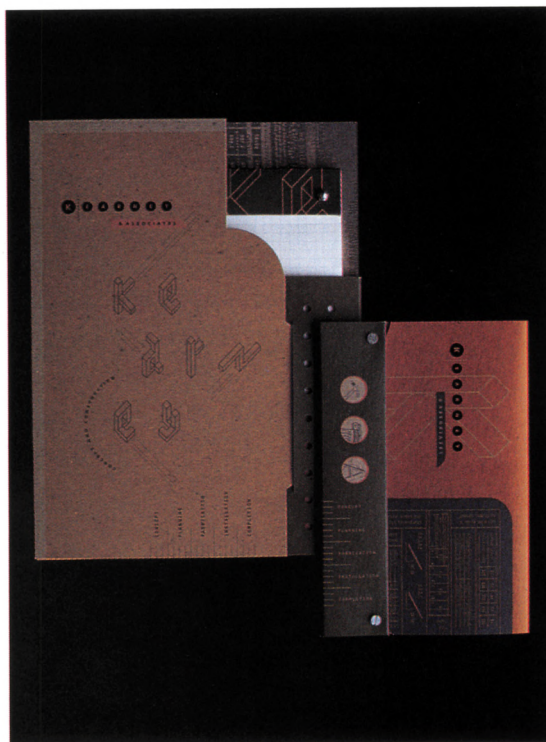
**36.** Self-promotional 1998 holiday ornament. Design firm: Arts & Letters, Falls Church, VA; designer/illustrator: Susan Eder; art director: Craig Dennis.

**37.** Promotional materials for Kearney and Associates. Designer: Juliette Brown/Gibson Creative, Washington.

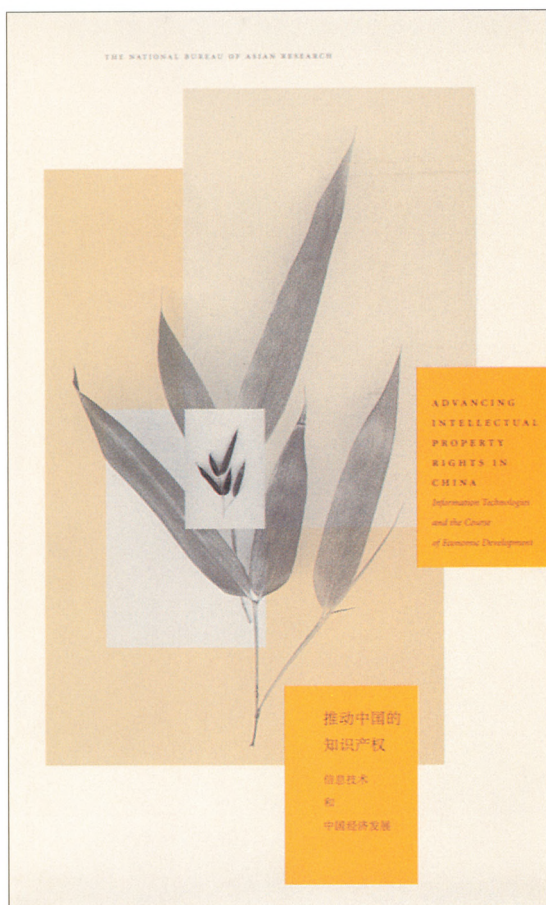
**38.** Promotional materials for Greenwell Goetz Architects. Design firm: Grafik Communications, Alexandria, VA; designers: Jonathan Amen, Gregg Giaviano, Judy Kirpich; photographer: Thomas Arledge; production: Regina Esposito.

**39.** Brochure for National Bureau of Asian Research. Designer/photographer: Gerry Greaney/Greaney Design, Baltimore; Chinese typography: Min Wang.

**40.** Holiday poster for the Baltimore Orioles. Design firm: TBC Advertising, Baltimore; art director: Bill Starkey; photographer: Sharon Lucas; writer: Allan Charles.



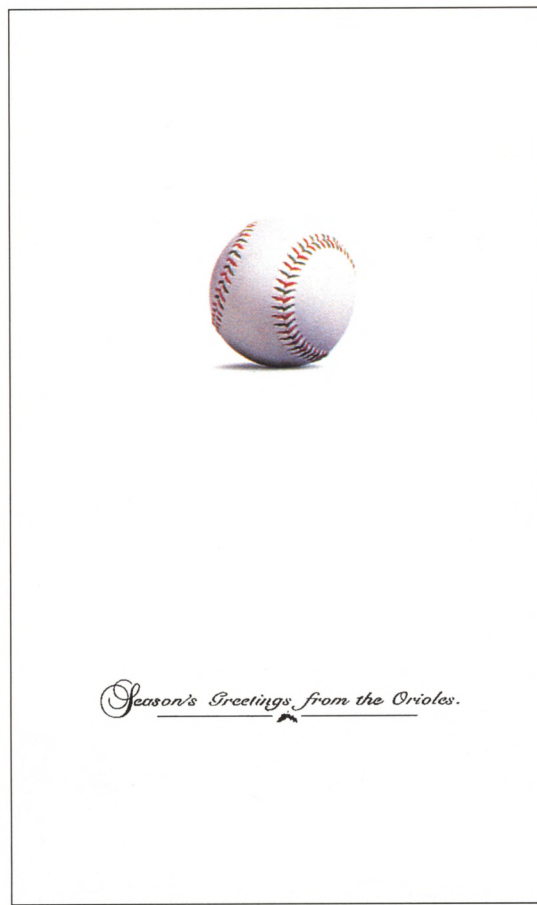
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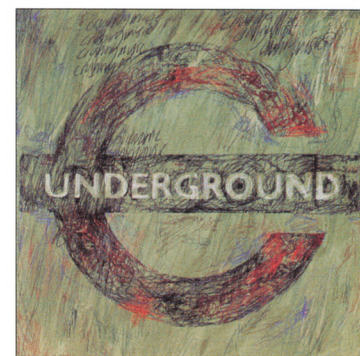




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**41.** Poster for Smithsonian Museum. Agency: Underground Advertising, Baltimore; art director: Bill Santry; photography: Jim Noble, AP; writer: Eric Hartsock

**42.** Calendar of events for AIGA Baltimore. Designer: David Plunkert/Spur Design, Baltimore; illustrator: Gina Triplett.

**43.** CD cover for Crushing Underground. Designer/illustrator: Hoby Albright/TBC Advertising, Baltimore.

**44.** Stationery for Collecting Everything. Design firm: Supon Design Group, Washington; art director: Supon Phornirunlit; designer: Pum Mek-aroonreung.

**45.** Dance therapy booklet for Joan Lewin, Marian Chace Foundation. Design firm: Greaney Design, Baltimore; designer: Gerry Greaney; illustrators: Joel Holland, Gerry Greaney.

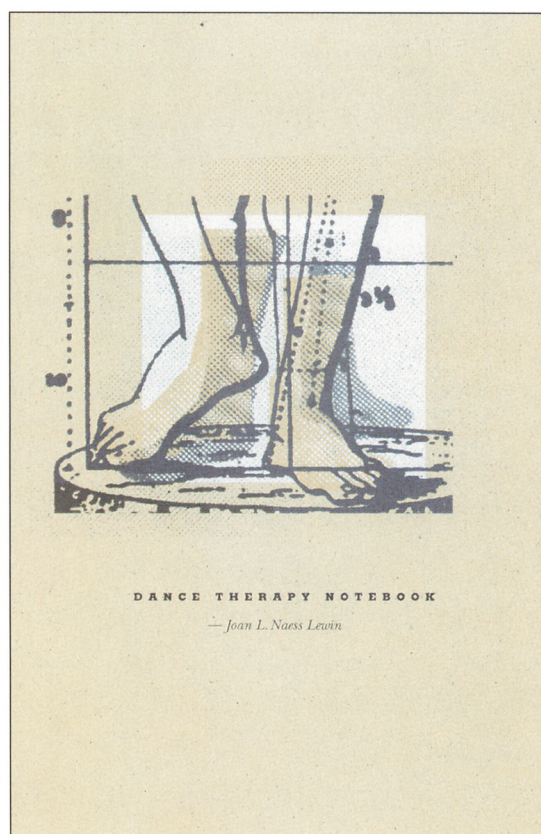
**46.** Logo for Gunnison. Design firm: Supon Design Group, Washington; designer: Andrew Berman.

**47.** Self-promotional T-shirt for Smarteam Communications, Washington. Designer: Gary A. Ridley; illustrator: Marcos Ballesterro.

**48.** Self-promotional T-shirt for National Public Radio, Washington. Art directors: Caesar Chaves, Cheryle Robinson; designer: Annika Widetoft.



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**49.** Self-promotional holiday T-shirt for Media Plus Design, Washington. Art directors: Andy Dolan, Kathy Amano; designer/illustrator: Warren Dewitt.

**50.** Self-promotional bean-bag toy for Supon Design Group, Washington. Art director: Supon Phornirunlit; designer: Jake LeFebure.

**51.** Promotional items for AIGA Washington Design Camp. Design firm: KINETIK Communication Graphics, Washington; art directors: Samuel G. Shelton, Laura Latham; designers: Samuel G. Shelton, Scott Reir.

**52.** Promotional items for *Old House Journal*. Art director/designer: Carolanne O'Neil/West & Associates, McLean, VA; client: Westbound Publications.

**53.** Symbol for University of Maryland. Design firm: David Ashton & Associates, Baltimore; art director: David Ashton; designers: Ronnie Younts, Paula Bogart.



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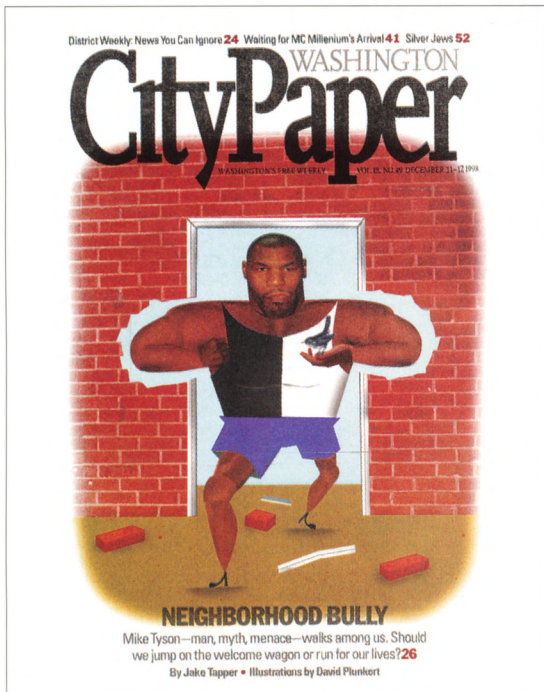


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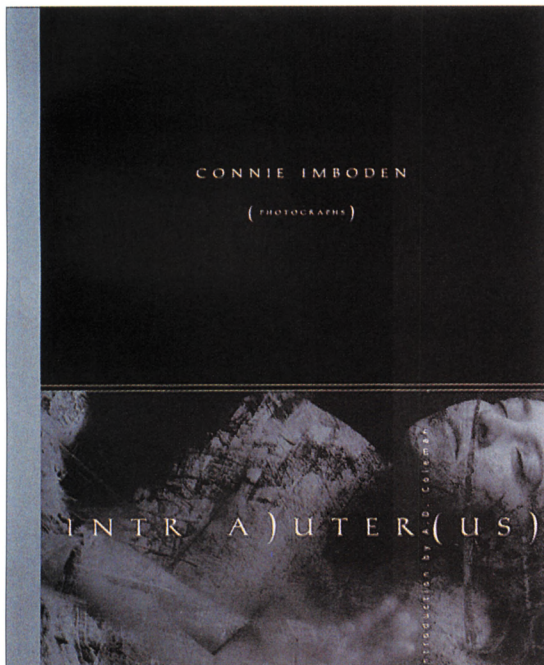








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63.



Velocity Grill

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66.

54. Spread from *Move Magazine*. Design firm: Auras, Silver Spring, MD; art director: Robert Sugar; designer: Daryl Wakeley; illustrator: Tim Cook.
- 55, 60. Spread (Fig. 55) and cover (Fig. 60) from *Washington City Paper*. Art director: Jandos Rothstein; illustrators: Peter Kuper (Fig. 55), David Plunkert (Fig. 60).
56. Spread from *Stanford Medicine*. Illustrator: David Plunkert/Spur Design, Baltimore; art director: David Armario.
57. Wedding invitation for Kathleen Reardon and Anthony Fletcher. Design firm: Fuszion Art+Design, Alexandria, VA; designer: Anthony Fletcher; photographer: Debbie Accame; clients: Mary Reardon, Pat Reardon.
58. Brochure for Center for Adoption Support and Education. Design firm: Axis Communications, Washington; art director: Tamara Dowd; designers: Tamara Dowd, Craig Byers; illustrator: Beck Heavner; photographer: Robert Burke.
59. Spread from book *Inside Out: The Best of National Geographic Diagrams and Cutaways* for National Geographic Society, Washington. Art director: David Griffin; designer: Suez Kehl.
61. Self-promotional holiday gift for Callahan & Co., Baltimore. Art directors: Kate Cogswell, Mark Kirby; designer: Kate Cogswell; illustrator: Jonathan Carlson.
62. Promotional booklet for an exhibit of work by photographer Connie Imboden at the Gomez Gallery. Design firm: Spur Design, Baltimore; designer: David Plunkert; photographer: Connie Imboden; writer: Ad Coleman.
63. Section cover for *The Washington Post*. Designer/illustrator: Alice Kresse.
64. Ad for Fergie's Restaurant. Agency: Underground Advertising, Baltimore; art director: Bill Santry; illustrator: Larry Jones; writer: Eric Hartsock.
65. Logo for Velocity Grill. Design firm: Franek Design, Washington; art director: David Franek; designer: Amy Puglisi.
66. Logo for National Institute of Mental Health at the National Institute of Health. Agency: HC Creative Communications, Bethesda, MD; art director: Howard Clare; designer: David Hazelton.





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67. Promotional booklet for Worldweb, an Internet service provider. Agency: Abrials+Partners, Alexandria, VA; art director: Mark Abrials; designer: Leesa Margarella; illustrator: Greg Clarke.

68. Spread from admissions catalog for Maryland Institute, College of Art. Design firm: Grafik Communications, Alexandria, VA; designers: Kristin Moore, Gregg Glaviano, Eric Goetz, Judy Kirpich, Garth Superville; illustrators: Matt Evans/Mao Illustration; photographers: Michael Wilson, Joe Rubino; production: Mia Lavorata.

69. Ad for Armstrong World Industries Commercial Floors Division. Agency: Richardson, Myers and Donofrio, Baltimore; art director: David Curtis; designers: John Sze, Bob Shelley; writer: Michael Neiderer.

70. Spread from booklet for law firm Morris, James, Hitchens and Williams. Design firm: Greenfield/Belser, Washington; art director: Burkey Belser; designers: Chris Paul, Burkey Belser.

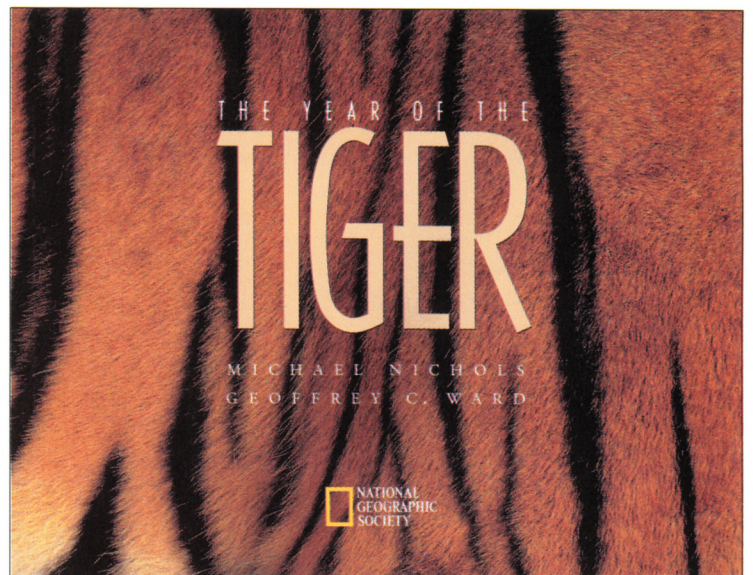
71. Logo for Advertising Association of Baltimore. Designer: Kate Cogswell/Callahan & Co., Baltimore.

72. Book cover for National Geographic Society, Washington. Art director: David Griffin; designer: Kate Glassner Brainerd; photographer: Nick Nichols.

ab

the Advertising Association of Baltimore

71.



72.



## Mid-Atlantic

According to Dion Pender, senior art director at Crowley Webb in Buffalo, western New York has seen better days. "The local economy isn't doing so well," he states. "A lot of clients have left town." But he has the formula for dealing with slump: expand your capabilities, and open another office in New York City. Other companies have followed suit. "Firms here haven't decided to pick up and go, but a lot of them have offices elsewhere." Designers in other Mid-Atlantic states seem to be faring better, garnering plenty of local work and even luring New York business to their respective locales. Soonduk Krebs of Philadelphia's SK Design reports an influx of calls from Manhattan. In Hoboken, Rick Bonelli of Sunspots Creative says that New Jersey's design community is thriving; there is a large pool of local clients to choose from. "Northern New Jersey is a very industrial area; there's plenty of business to go around."



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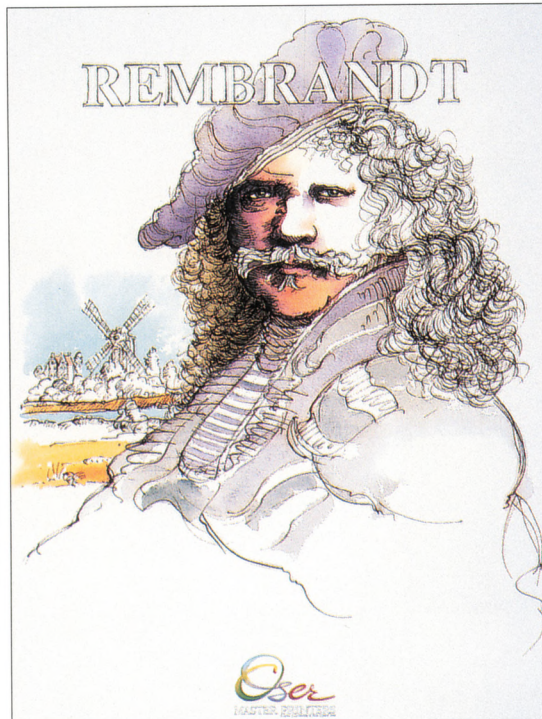
**73, 74.** Promotional posters for Oser Press. Design firm: Conge, Wayland, NY; designer/illustrator: Bob Conge; art director: Sue Kemp.

**75.** Symbol for Annabelle Properties. Designer/illustrator: Stephen Perry/Bailey Design Group, Plymouth Meeting, PA.

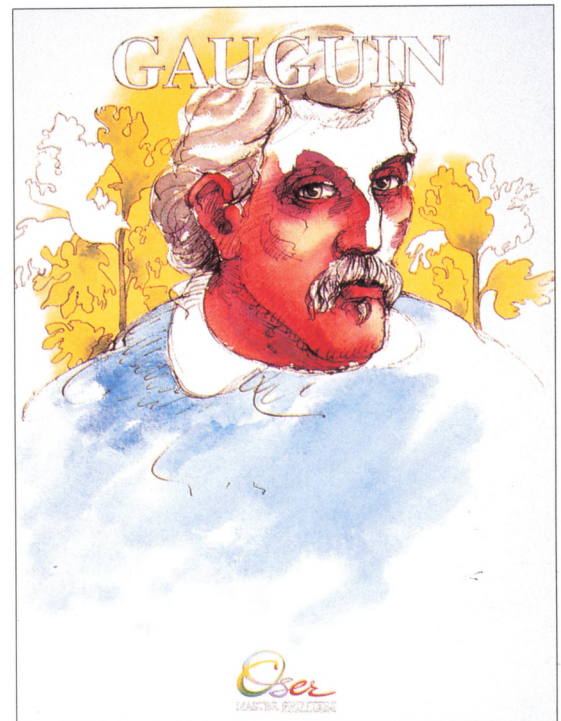
**76.** Self-promotional symbol for Dyad Communications, Philadelphia. Art director: Marylou Hecht; designer/illustrator: Tom Maclag.

**77, 78.** CD covers for Disc Makers, Pennsauken, NJ. Art director: Ian Brand; designer/illustrator: Allen Crawford.

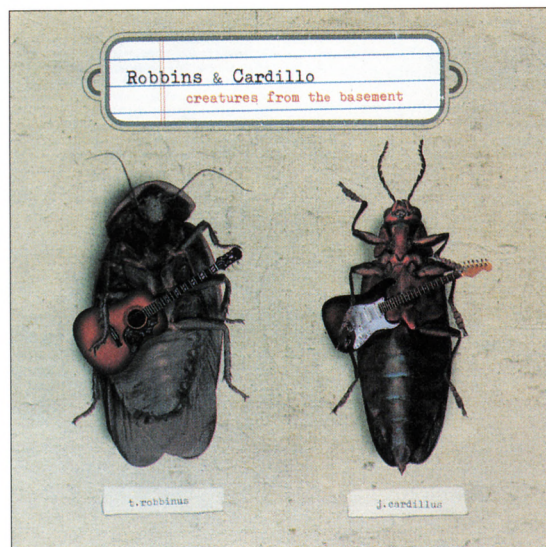
**79.** Invitation to a fifth anniversary party for Striped Bass. Design firm: Flux Labs, Philadelphia; art directors: Jon Rohrer, Prilla Rohrer; designer/illustrator: Jon Rohrer.



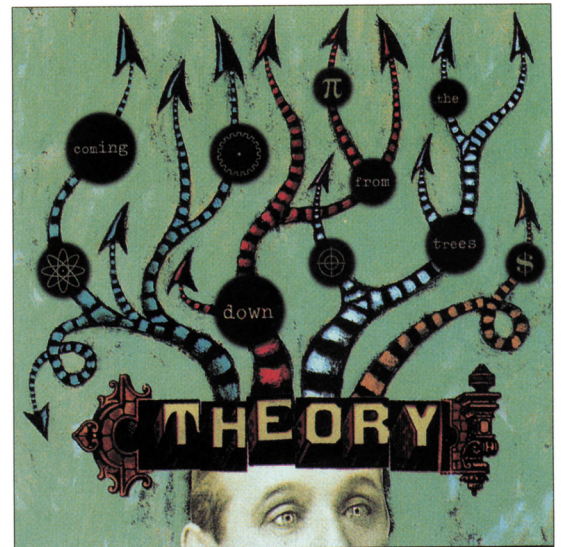
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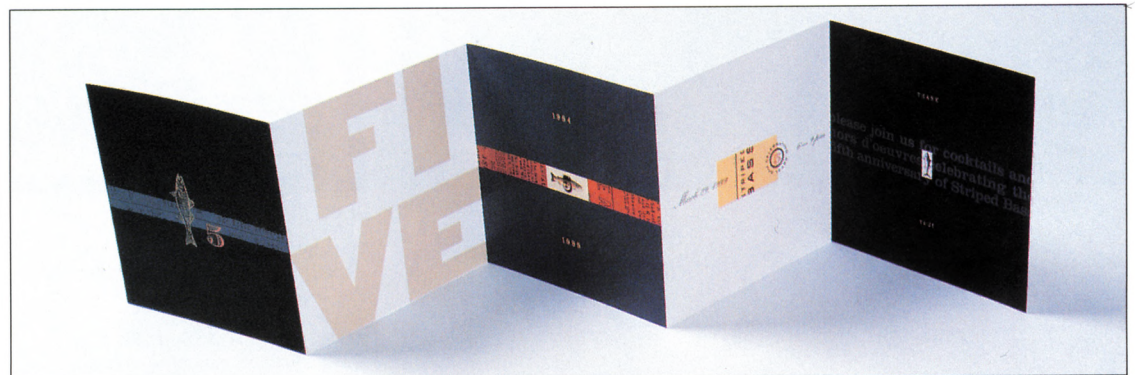
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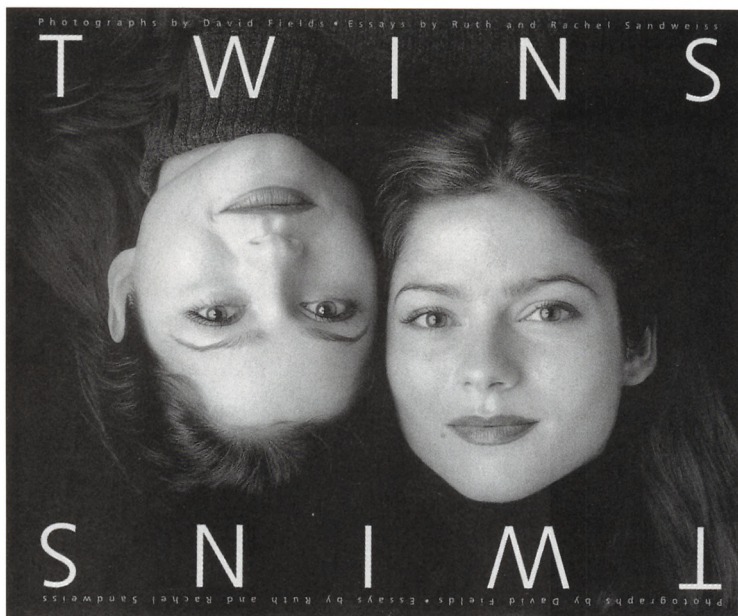


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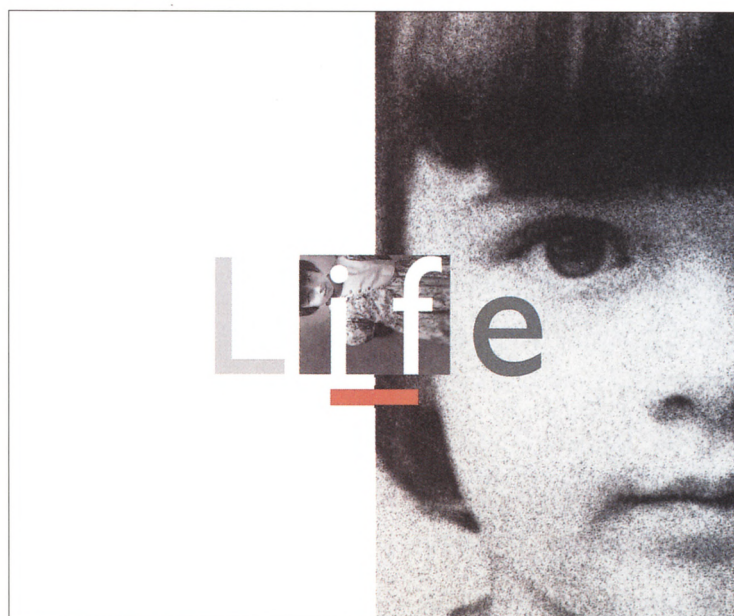


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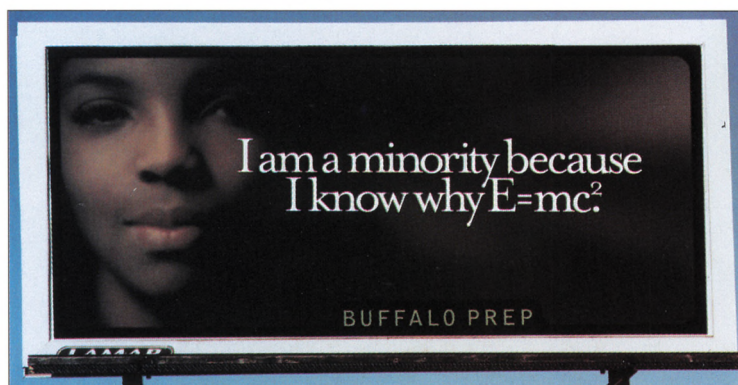
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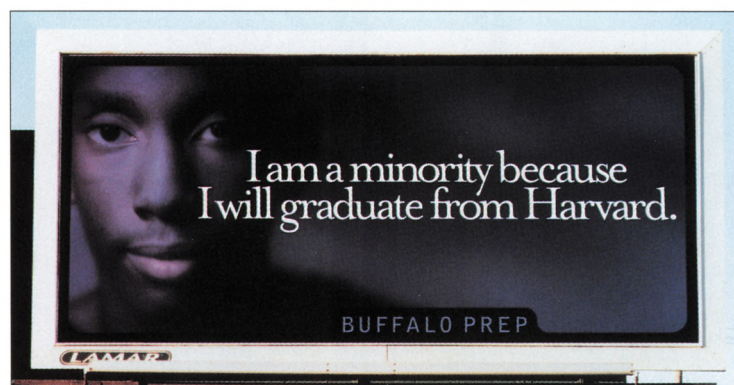
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**80.** Book cover for Running Press, Philadelphia. Design director/designer: Ken Newbaker; photographer: David Fields.

**81.** Promotional brochure for AT&T. Design firm: Dugan Valva Contess, Morristown, NJ; art director: Phil Zusi; photographer: Michael Scott; writers: Michael Carri, Mike Marion.

**82.** Spread from the *Ocean County Observer*. Art director: Andrew Prendimano/*Asbury Park Press*, Neptune, NJ; designer: Rosa Castellanos.

**83.** Spread from the *Asbury Park Press*, Neptune, NJ. Art director: Andrew Prendimano; designer: Adriana Libreros.

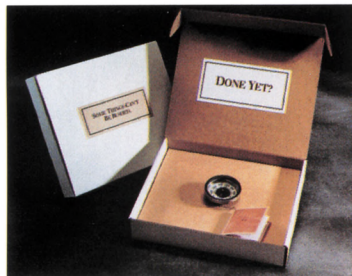




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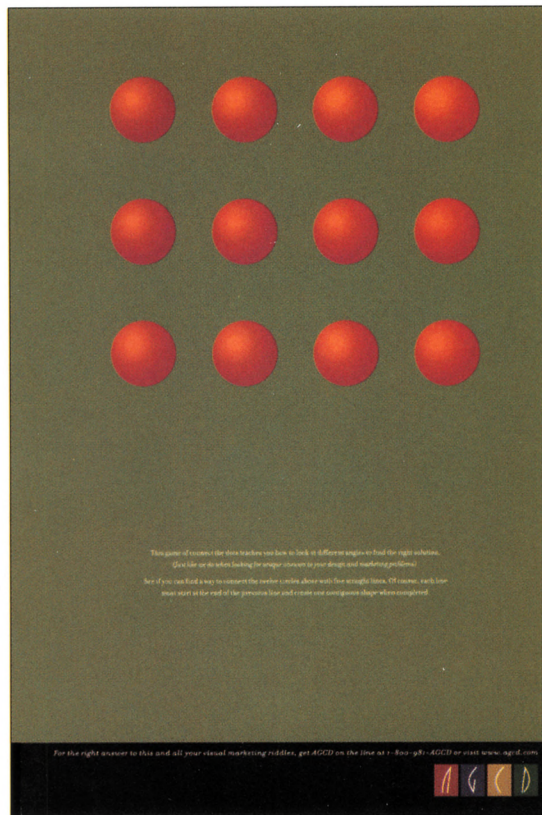


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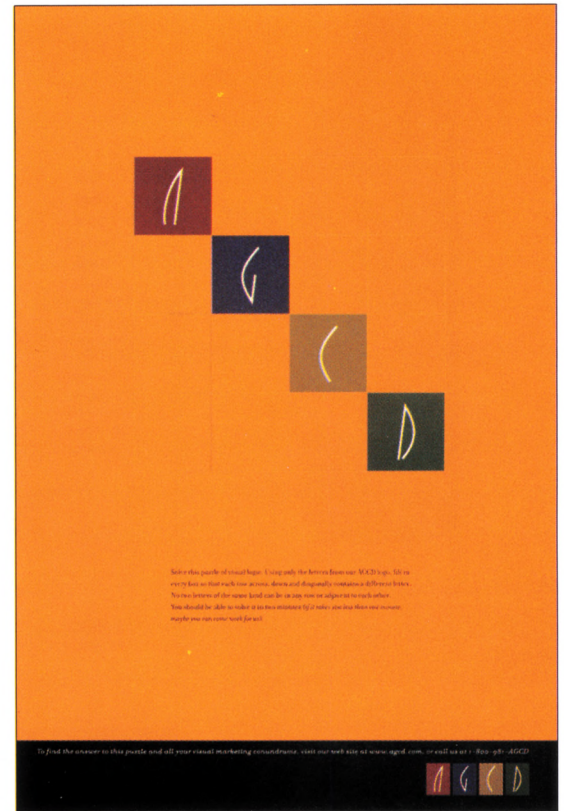


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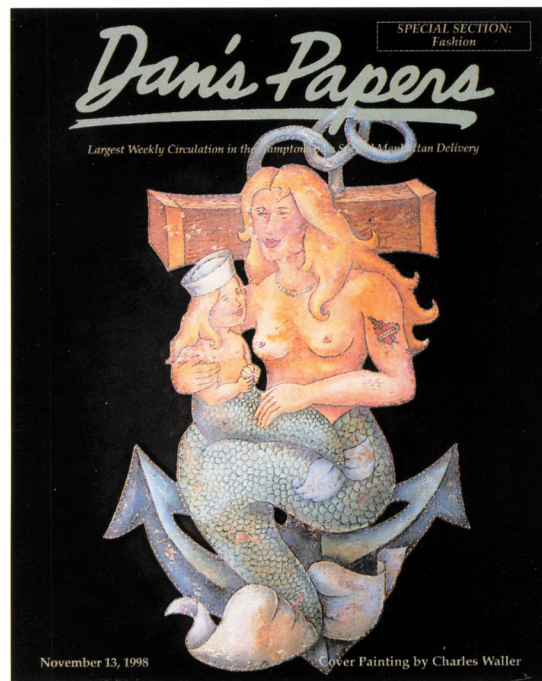
- 84, 85.** Billboards for Buffalo Prep. Agency: Crowley Webb & Associates, Buffalo, NY; art director: Dion Pender; writer: Mike Gluck; creative director: Jeff Pappalardo.
- 86.** Self-promotional symbols for Thom & Dave Marketing Design, Media, PA. Art directors: Thom Holden, Dave Bell, Nelson Abbott; designers: Dave Bell, Gins; illustrator: Gins.
- 87-89.** Self-promotional material for Travers/Collins/Partners, Buffalo, NY. Art director: Tom Peters; designer: Jeffrey Battaglia.
- 90, 91.** Self-promotional direct-mail posters for AGCD, Montclair, NJ. Designer: Allan Gorman.
- 92.** Logo for American Sommelier Association. Design firm: Flux Labs, Philadelphia; art directors: Jon Rohrer, Prilla Rohrer; designer/illustrator: Jon Rohrer.
- 93.** Cover of *Dan's Papers*. Art director/photographer: Charles Waller, East Hampton, NY; illustrator: Cathy Squires.
- 94.** Poster for Pennsylvania State Department of Agriculture. Designer/illustrator: Lanny Sommese/Sommese Design, State College, PA.



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**95.** Wine label for Greco Wines. Designer: Dave Buck/Crowley Webb & Associates, Buffalo, NY.

**96-98.** Covers of *Philadelphia Inquirer Magazine*. Art director: Christine Dunleavy; assistant art director: Susan Syrnick; illustrators: Seymour Chwast (Fig. 96), Blair Dawson (Fig. 97), Olaf Hanek (Fig. 98).

**99.** Page from *Hippocrates Magazine*. Illustrator: Stefano Vitale, Oyster Bay, NY; art director: Alan Avery.

**100.** Self-promotional logo for Sub Urban Design+Illustration, Mamaroneck, NY. Designer: Mark Catalina.

**101, 102, 104.** Spreads from *Philadelphia Inquirer Magazine*. Art director: Christine Dunleavy; assistant art director: Susan Syrnick; designers: Susan Syrnick (Fig. 101), Christine Dunleavy (Figs. 102, 104); illustrators: Frederique Bertrand (Fig. 101), Gerard DuBois (Fig. 102), Agatha Sohn (Fig. 104).

**103.** Spread from *Philadelphia Magazine*. Art director: John Goryl; designer: Maria Mavromatis; illustrator: Rob Day.

**105.** Logo for the National Campaign Committee Conference at Princeton University. Designer: Donna Ching/ChingFoster Design, New Brunswick, NJ.

**106.** Self-promotional holiday gift. Art directors: Jon Kinneman, Joycelene Padilla/Robert Rytter & Associates, Butler, MD.

**107.** Self-promotional T-shirt for Dave Klug Illustration, MeKeesport, PA. Designer/illustrator: Dave Klug.

**108.** Logo for New Jersey School of Acupuncture. Design firm: Sunspots Creative, Hoboken, NJ; art director: Deena Hartley; designer: Rick Bonelli.



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99.

SUB URBAN

100.





What goes around comes around

"If it was sad and depression are not caused by germs, businessmen, or politicians, but are the result of — or at least are triggered by — natural physical factors in our environment, we are on the threshold of a completely different and extraordinary way of life for all mankind."

— Edward B. Dewey, in *Cyber The Machine That Tigger Dreamed*

The Foundation for the Study of Cyberspace  
in Which  
a physician  
can everything,  
Covers  
Diseases,  
Rings,  
But won't about  
the foundation  
right?

By  
Lyn S.  
Kahan

For audiences as all around as  
We breathe — while, while, while  
with a rhythm as regular as heart-  
beat. The world spins every 12 hours,  
the sun rises every 24 hours, the seasons  
change, our thinking may evolve like the stars  
in the night.

But out in the world, other, other rhythms  
rule. The clock ticks every 60 seconds, the  
International Atomic Unit marks us in 1.2 year  
units. The abundance of code in cyberspace has  
multiplied.

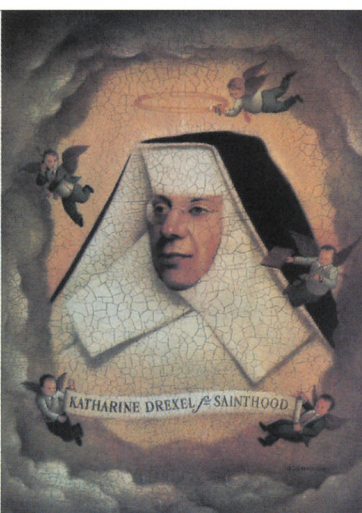
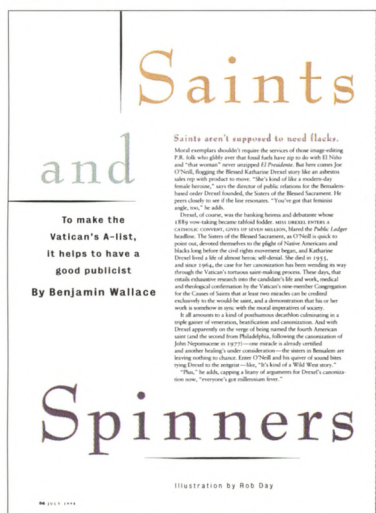
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LYN S. KAHAN is a frequent staff writer.

ENTERTAINMENT WEEKLY 11

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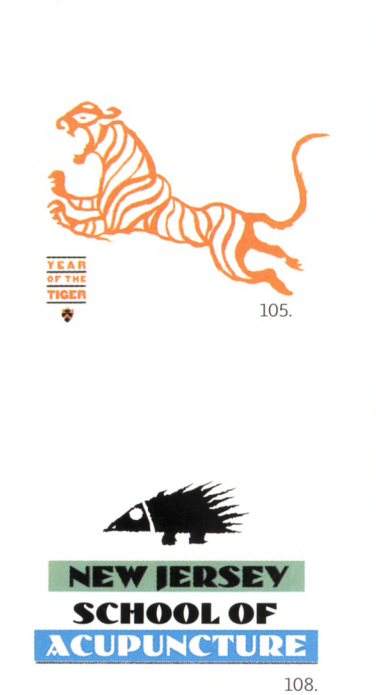
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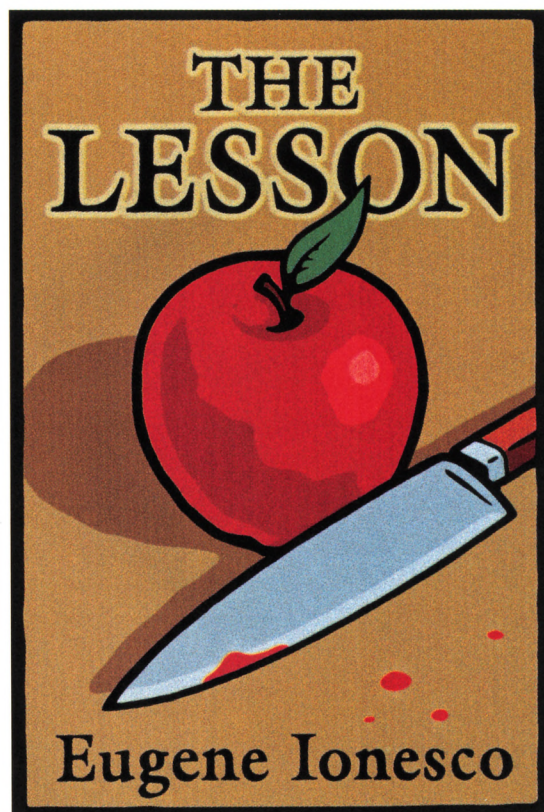


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109.



110.



111.

**109, 110.** Promotional posters for the Irish Classical Theatre. Designer/illustrator: Michael Gelen, Inkwell Studios, Buffalo, NY.

**111.** Booklet for William M. Weaver, Jr. Track and Field Stadium at Princeton University. Designers: Donna Ching, D. Jonathan B. Foster/ChingFoster Design, New Brunswick, NJ.

**112.** Self-promotional poster for Scorsone/Drueding, Jenkintown, PA. Designers/illustrators: Joe Scorsone, Alice Drueding.

**113.** Poster for University of Pennsylvania. Art director: Frank Baseman, Frank Baseman Design, Jenkintown, PA; illustrator: Rafal Olbinski.

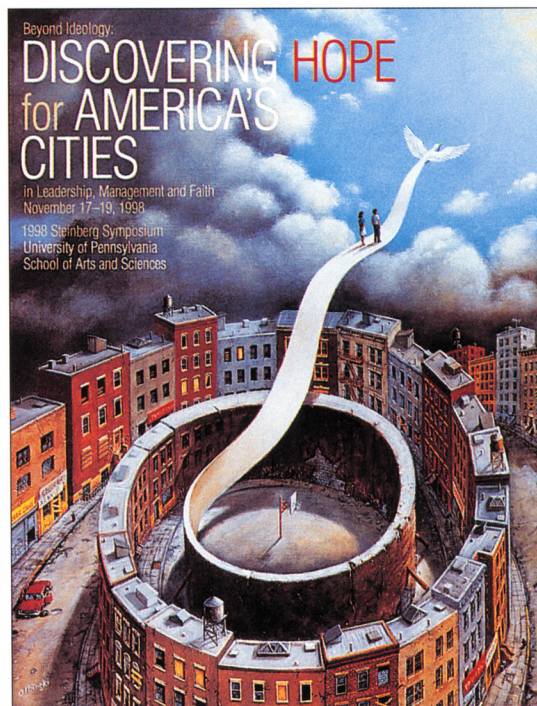
**114.** Logo for Gary Montgomery, DMD. Designer: Bruce D. Kielar/Roberts Communications, Rochester, NY.

**115.** Logo for Joel Confer, a softball team. Designer/illustrator: Lanny Sommese/Sommese Design, State College, PA.

**116, 117, 119.** Promotional T-shirts for Thom & Dave Marketing Design, Media, PA. Art directors: Nelson Abbott, Dave Bell, Thom Holden; designers: Dave Bell, Thom Holden, Gins; illustrators: Thom Holden, Gins.



112.



113.



114.



115.





116.



117.



119.

THE 1998  
ALLENTOWN TOUR OF HOMES  
& TASTE OF ALLENTOWN

# Secrets *of* Allentown town

*Tour and taste!*

A UNIQUE TOUR of historic homes, with the added flavor of sample specialties from 21 Allentown restaurants. And shopping, too.

**September 27** — 11 AM to 6 PM —

Tickets / \$10 if purchased by September 25, \$12 Day of event

Tickets are available at FANTASTIX, all TOPS FRIENDLY MARKETS and EMINENT DESIGN, corner of Allen Street and Elmwood Avenue. To charge by phone, call 1-888-223-6000.

— \$2 per ticket surcharge for purchases made at Tops Markets and Fantastix —

**PARTICIPATING TASTE OF ALLENTOWN RESTAURANTS:** FURBER HOUSE, JAY'S TRAIL, HANSEN HOUSE, CORBIN MEAT & Sausage Emporium, CORBIN'S GRILL, MASON'S BREAD PUB, TOWN RESTAURANT, MANTLE'S RESTAURANT, JOE PAPA NEW YORK PIZZA, K. GUARISELLI'S, CYRIL'S, JIM'S STEAK-OUT, BINO'S PIZZERIA, BINO'S WORLDWIDE DINING, CORBIN'S GRILL & TRISTE BAR, TRISTE LEE & WINE, FUSION FARM, TARTAGLIA, CHARLIE'S MEAT ON ALLEN, CROCK'S NORTH STREET SEA-FOOD.

**VILLAGE OF ALLENTOWN EVENT INFORMATION LINE - 882-5332**

SPECIAL THANKS TO SPONSORS: D&B, CHOWELL & CONSTRUCTION, BOWEN OF PALMERSTON, FANTASTIX DESIGN, BEE FUEL, AND JIM BOWEN

120.



118.

**118.** Self-promotional mailer for Donaudy Munch, Hauppauge, NY. Art director: Don Donaudy; designers: Chris Perna, Suzann Dorgan; illustrator: Chris Perna.

**120.** Poster promoting walking tours of Allentown, PA. Design firm: Wolfgroup, Buffalo, NY; designer: Greg Meadows; writer: Gretchen Galley; client: Allentown Association.

**121.** Logo for Museum of Curiosities. Designer: Elizabeth Jowaisas/Jowaisas Design, Cazenovia, NY; client: Cazenovia Public Library.

**122.** Symbol for Aquatics-n-Exotics pet store. Design firm: Sommese Design, State College, PA. Art director/illustrator: Kristen Sommese; designer: Jamie Prokell.



121.



122.

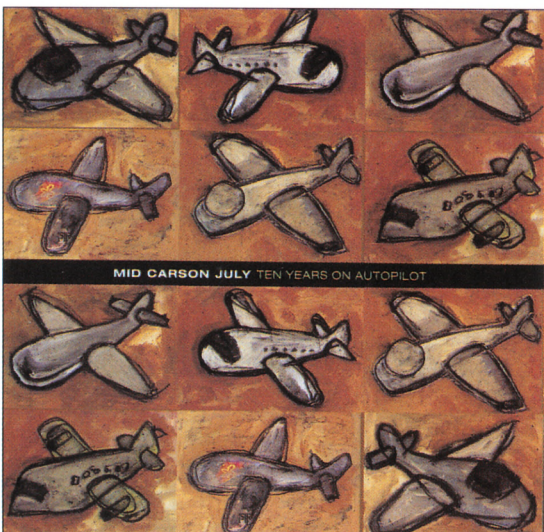




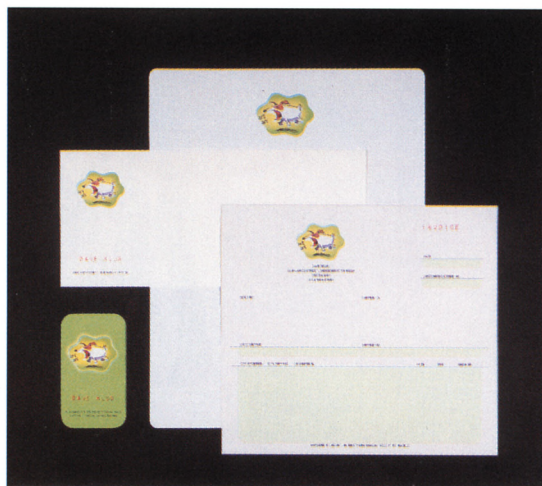
123.



125.



127.



124.



126.



128.

**123.** Self-promotional items for Running Press Publishers, Philadelphia. Design director: Ken Newbaker; associate design director: Frances J. Soo Ping Chow; illustrator: Haydn Cornner.

**124.** Self-promotional stationery for Dave Klug Illustration, McKeesport, PA. Illustrator: Dave Klug; designer: Penni Fluegel.

**125.** CD package for L&A Records. Designer: Steve Mitos, Little Falls, NJ.

**126.** Packaging for Caswell-Massey, a toiletries manufacturer. Design firm: David Morris Creative, Jersey City, NJ; art director: David Annunziato; designer: Christopher Fuller.

**127.** CD cover for Workshop Records. Designer/illustrator: Christopher Sleboda/C. Sleboda Art & Design, Pittston, PA.

**128.** CD cover for Disc Makers, Pennsauken, NJ. Art director: Ian Brand; designer: Allen Crawford; photographer: Brian Kanof.

**129.** Senior design show announcement for Design Department, Tyler School of Art, Elkins Park, PA. Art director: E. June Roberts; designer/illustrator: Puiying Liu.

**130.** Self-promotional pocket calendar for Joel Katz. Designer/photographer: Joel Katz/Joel Katz Design, Philadelphia.

**131.** Self-promotional photo-journal for Jody Dole. Art director/photographer: Jody Dole, Parsippany, NJ; designer: David R. Kohler/Addison Design.

**132.** Self-promotional booklet for illustrator Daniel Baxter. Designer/illustrator: Daniel Baxter/Daniel Baxter Illustration, Red Hook, NY; art director: Carol Neiley.

**133.** Capabilities brochure for Centre Solutions. Design firm: Mangos, Inc, Malvern, PA; creative director: Bradley Gast; writer: Joanne de Menna.

**134.** 1998 annual report for Children Achieving Challenge. Designer: Soonduk Krebs/SK Design, Philadelphia; illustrators: Philadelphia schoolchildren.

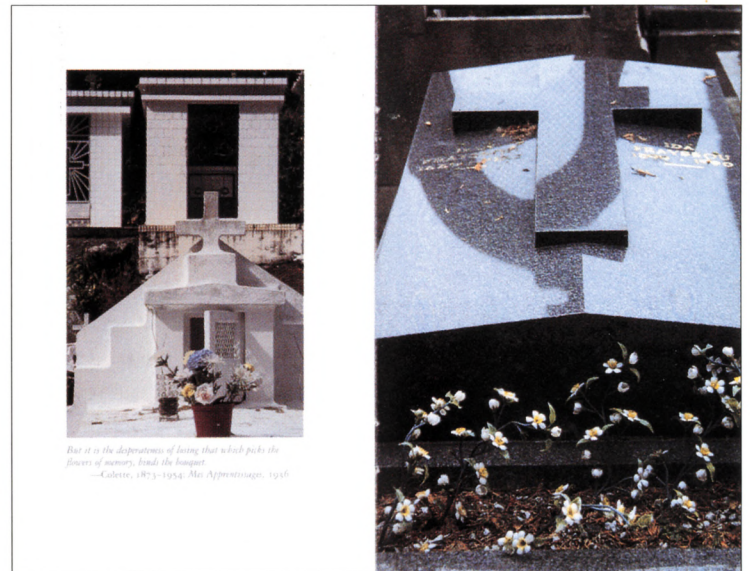
**135.** Symbol for The Interchurch Center. Designers: Donna Ching, D. Jonathan B. Foster/ChingFoster Design, New Brunswick, NJ.

**136.** Symbol for a section in *Philadelphia Magazine*. Design firm: Flux Labs, Philadelphia; art directors: Jon Rohrer, Prilla Rohrer; designer/illustrator: Jon Rohrer.

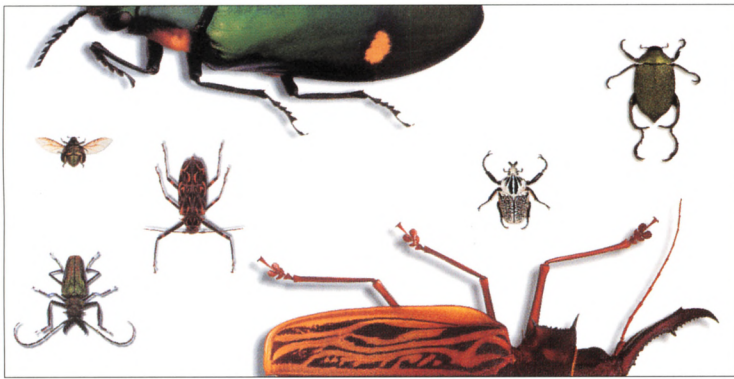




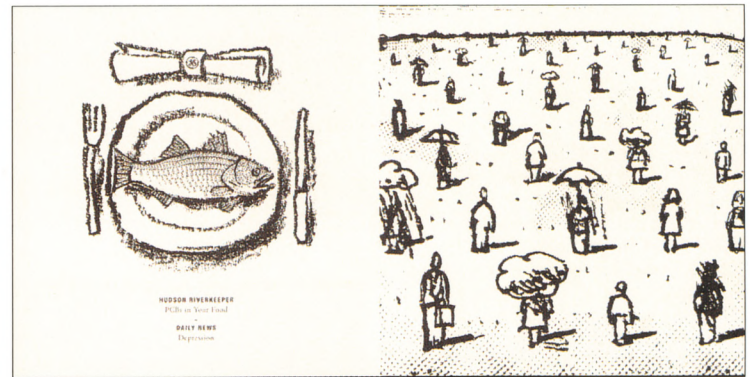
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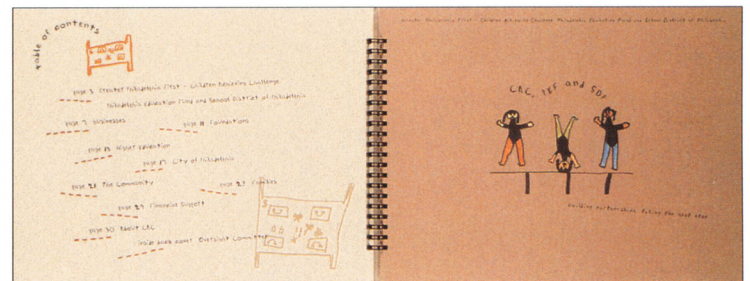
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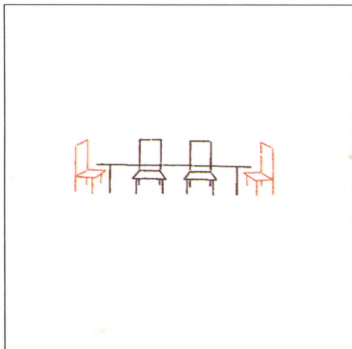


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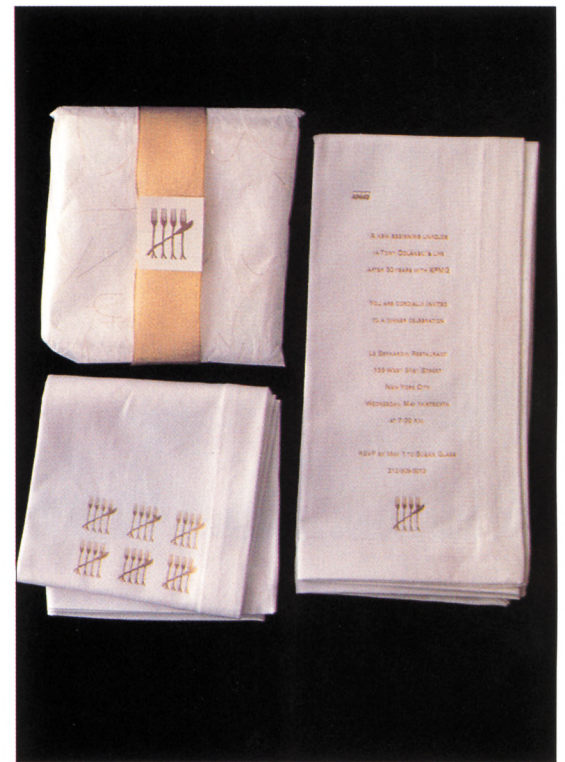
137.



138.



139.



140.

**137.** Promotional CD for radio station WHTZ. Design firm: Jeff Speiser Design, Leonia, NJ; designer: Jeff Speiser; art director: Theresa Beyer.

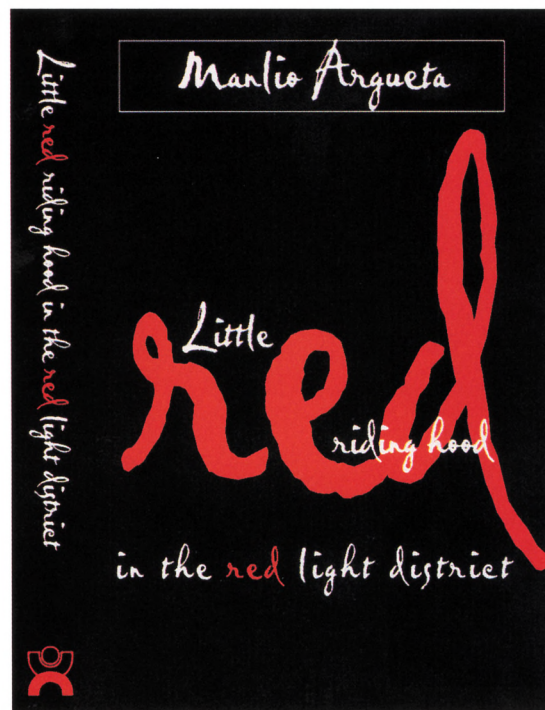
**138.** Partner announcement for Urban Design Associates. Designer/illustrator: Terri Wolfe/Wolfe Design, Pittsburgh.

**139.** Self-promotional postcard for Marty Blake Graphic Design, Jamesville, NY. Designer/illustrator: Marty Blake.

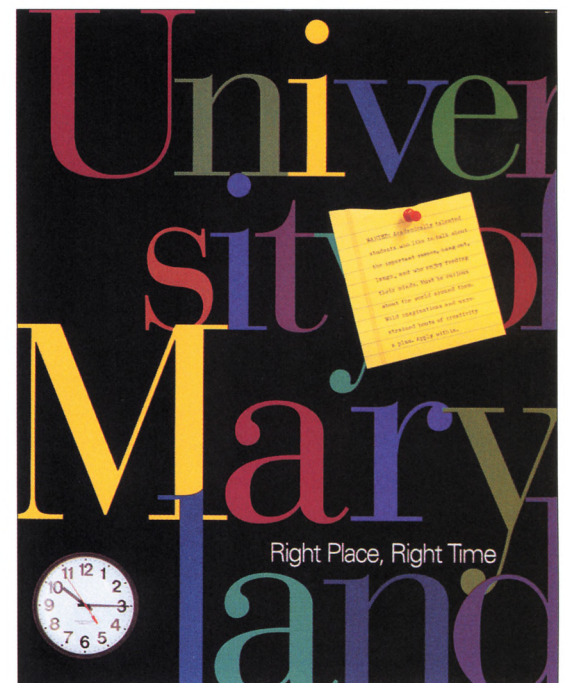
**140.** Invitation to a party celebrating 30 years of service of KMPG, Woodcliff Lake, NJ. Designer: Donna Bonavita.

**141.** Book jacket for Curbstone Press. Designer: Les Kanturek, Port Jefferson Station, NY.

**142.** Self-promotional brochure for the University of Maryland, College Park, MD. Designer/illustrator: Margaret Hall; photographer: John T. Consoli.



141.



142.





143.

**143.** Self-promotional card for illustrator So Yoon Lym, Franklin Lakes, NJ. Designer: So Yoon Lym.

**144.** Ad for attorney James Guida. Design firm: Sunspots Creative, Inc., Hoboken, NJ; art director: Deena Hartley; designer: Rick Bonelli.

**145.** Manure packaging for the Philadelphia Zoo. Design firm: Sheriff Design, Philadelphia; art director: Nancy McDonald; designer/illustrator: Paul Sheriff.

**146.** Logo for Berry's & Beans coffee house. Designers: Chris Farina, Kim Pleines/2 Tomatoes Design, Lake Grove, NY.

**147.** Logo for RUNet 2000, a data network for Rutgers University. Designer/illustrator: John VanCleaf/Rutgers University, New Brunswick, NJ.

**148.** Poster for Central Pennsylvania Festival of the Arts. Designer/illustrator: Lanny Sommese/Sommese Design, State College, PA.

**149.** Promotional poster for The Production Club. Designer/illustrator: Daniel Vong/Marriner Marketing, Columbia, MD.

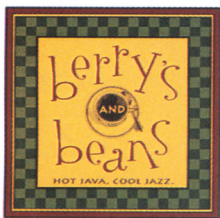
AS A KID, MY FAVORITE CARDS WEREN'T NAMED MANTLE, MAYS AND AARON.

**JAMES J. GUIDA, Esq.**  
Real Estate and Property Law  
576 Valleybrook Road  
Lyndhurst, NJ 07071  
(201) 933-9898

144.



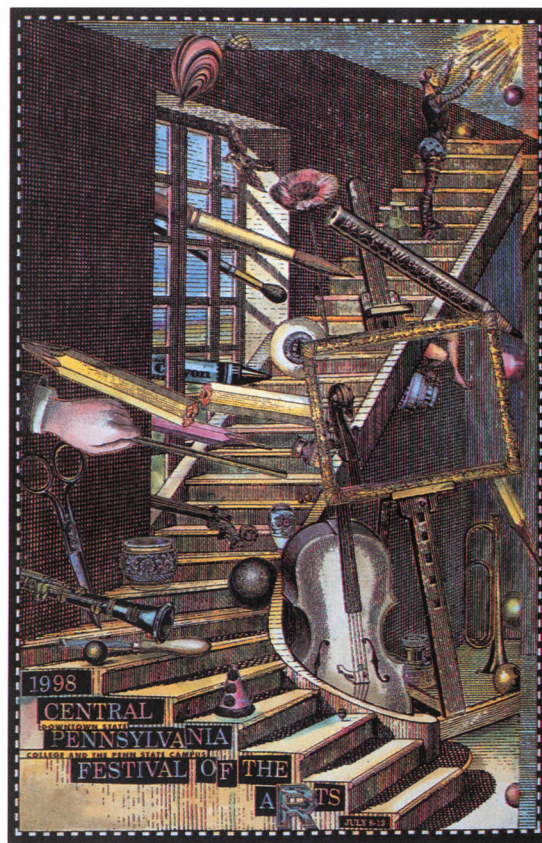
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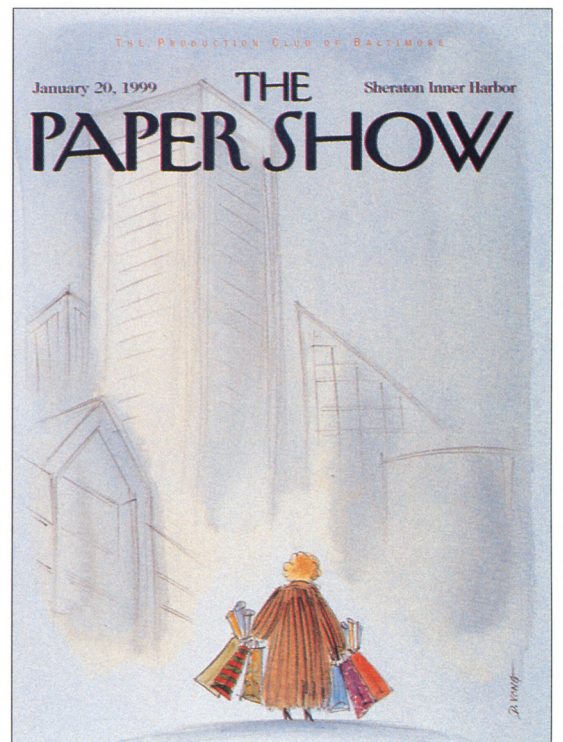
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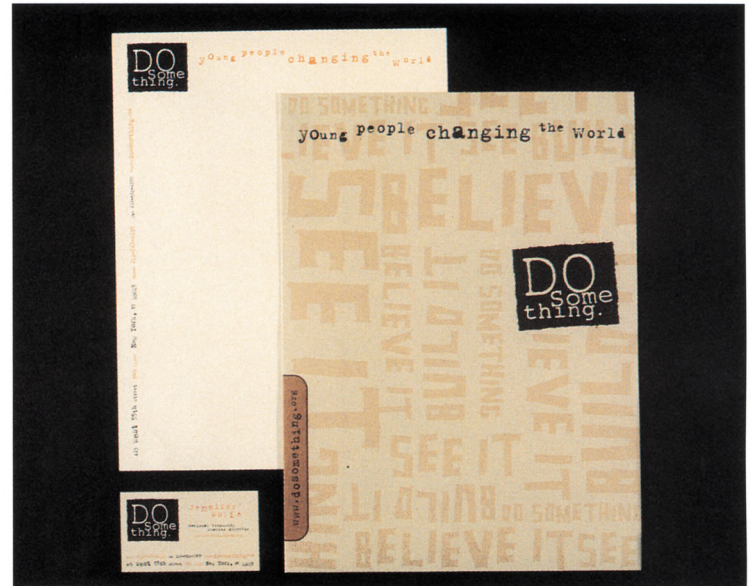


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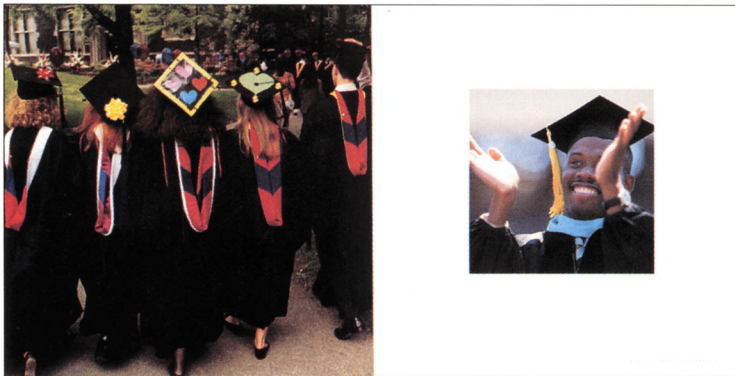




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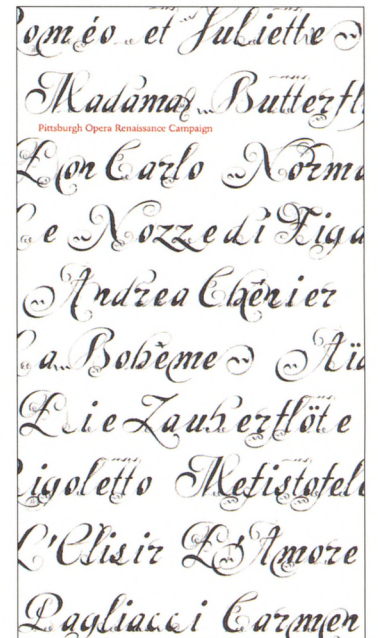
152.



153.



154.



155.



**150.** 1997 annual report for Alcoa Foundation. Design firm: Rick Landesberg Design Associates, Pittsburgh; designers: Rick Landesberg, Karen Berntsen; photographers: Robbie McClaren, Andrew Yeadon, Claudio Edinger, Adrian Bradshaw.

**151.** Stationery for Do Something, a national youth leadership organization. Design firm: SK Design, Philadelphia; art director: Soonduk Krebs; designer: Paul Kepple.

**152.** Spread from book *University of Pennsylvania: A Photographic Portrait*. Design firm: Rector Communications, Philadelphia; designer: Cecile Hu; writer: Don McCown; managing editor: Carol Morris Meisinger; client: University of Pennsylvania.

**153.** Self-promotional stationery for Woodworks Design Group, Sicklerville, NJ. Designer: Paul Kepple.

**154.** Promotional booklet for Urban Design Associates. Design firms: Wolfe Design, Landesberg Design, Pittsburgh; designer: Terri Wolfe; illustrator: Ray Gindroz.

**155.** Promotional brochure for the Pittsburgh Opera. Design firm: Landesberg Design Associates, Pittsburgh; designer: Rick Landesberg; photographer: Suellen Fitzsimmons; writer: David Shefsiek/Pittsburgh Opera.

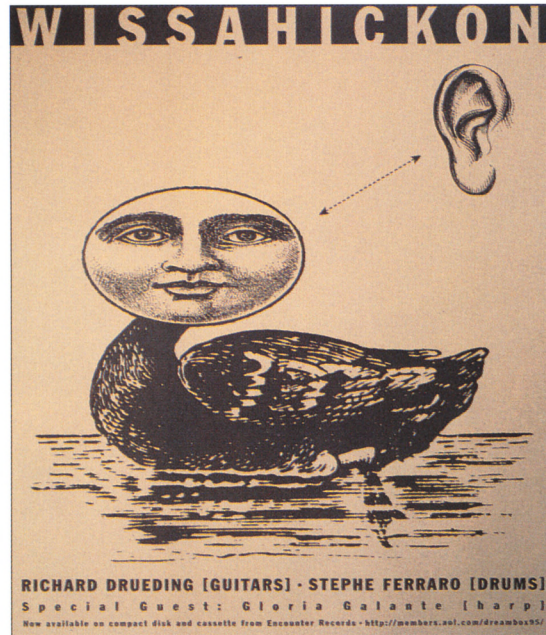
**156.** Promotional poster for Encounter Records. Designers/illustrators: Joe Scorsone, Alice Drueding/Scorsone/Drueding, Jenkintown, PA.

**157.** Self-promotional materials for Kahuna Graphics, West Caldwell, NJ. Designer: Rosalind Nichols Marchetti.

**158.** Self-promotional mailer for De Muth Design, Cazenovia, NY. Designer/illustrator: Roger De Muth.

**159.** Self-promotional invitations for Sommese Design, State College, PA. Designer/illustrator: Lanny Sommese.

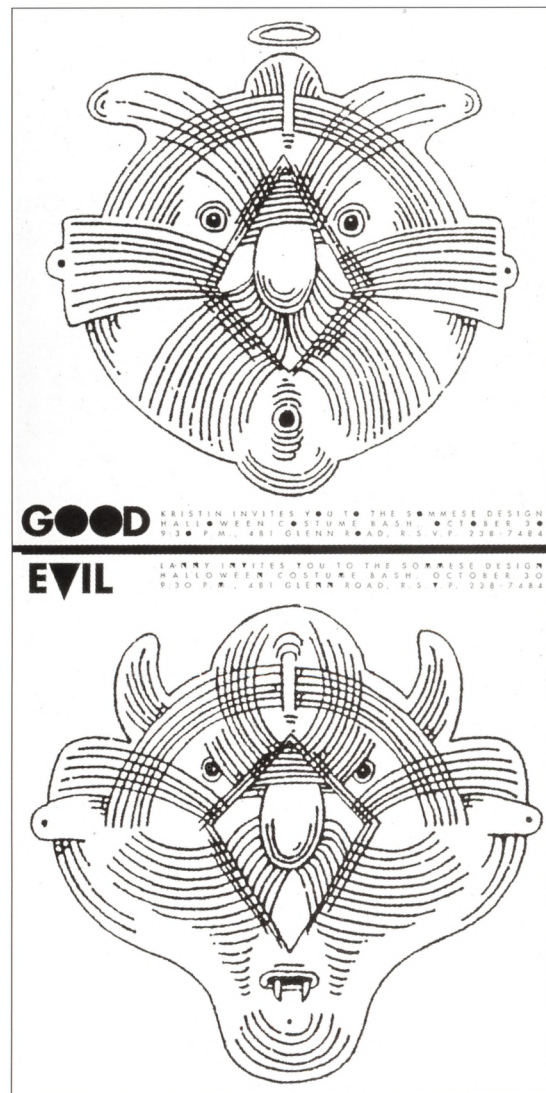
**160.** Page from the *Pittsburgh Post-Gazette*. Art director/illustrator: Anita DuFalla/DuFalla Studios, Pittsburgh; designer: K.C. Conner.



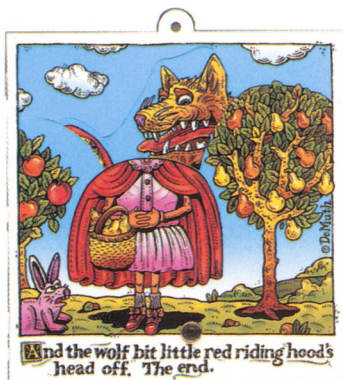
156.



157.



159.



158.



160.





161.

**161.** Products application guide for Steelcase, Inc. Design firm: Agnew Moyer Smith, Pittsburgh; art director: Rita Lee; designers: Rita Lee, Molly Bigelow, Gina Dattres; illustrators: Rick Henkel, Jonathan Hill, Clarence Bartley, Giovanni Bacigalupi, Carlos Peterson.

**162.** Informational poster for Philadelphia Zoo. Designer: Nancy McDonald/Philadelphia Zoo; illustrator: Jeanie Zimmerman.

**163.** Self-promotional booklet for Mangos Inc. Art director: Liz Wheeldon-Wyatt; photographer: J. Paul Simeone creative director: Bradley Gast; writer: Michael Sheets.

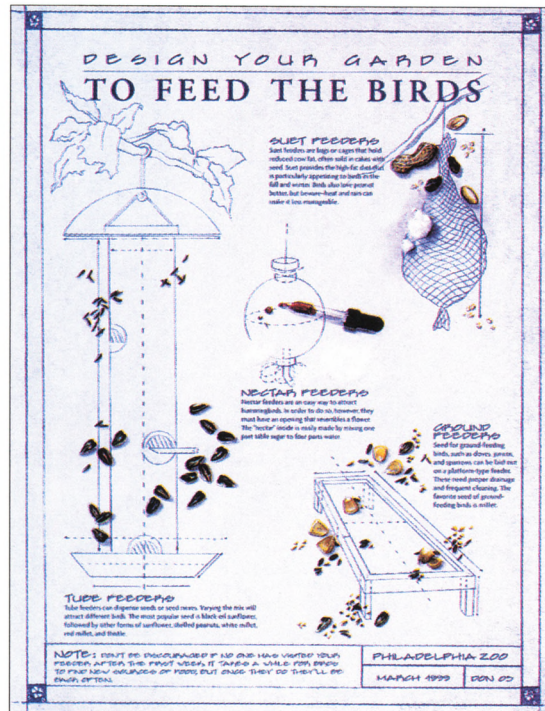
**164.** Logo for Tempest Web Publications. Art director/designer: Irene Zevgolis Christian/Z Design, Olney, MD.

**165.** Capabilities booklet for The Rockefeller Foundation. Designer: Rick Landesberg/Landesberg Design Associates, Pittsburgh.

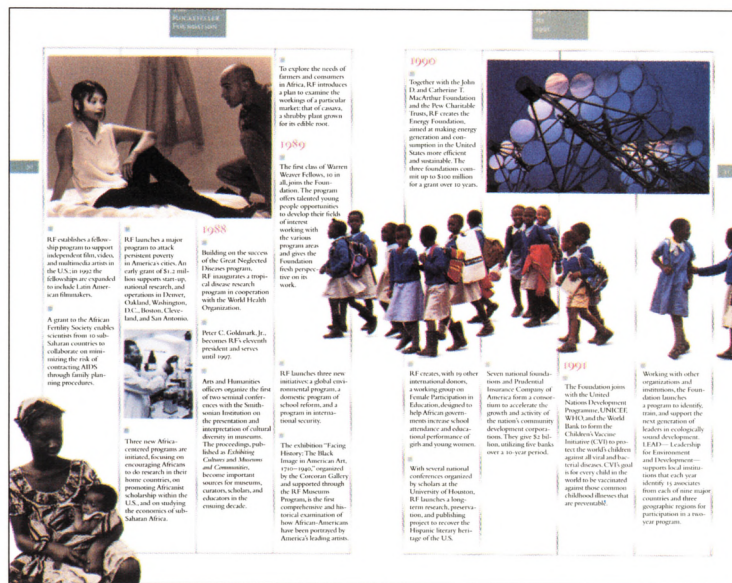
**166.** Logo for Kids Clothesline, an upscale children's clothing store. Design firm: Ltech Communications, Wilmington, DE; art director: Leslie McGuigan; designer/illustrator: Kelly Carter.

**167.** Capabilities booklet for Graphica subsidiary of Crown Vantage. Design firm: Axis Design, Rosemont, PA; designer: William Milnazik; photographer: Steve Belkowitz.

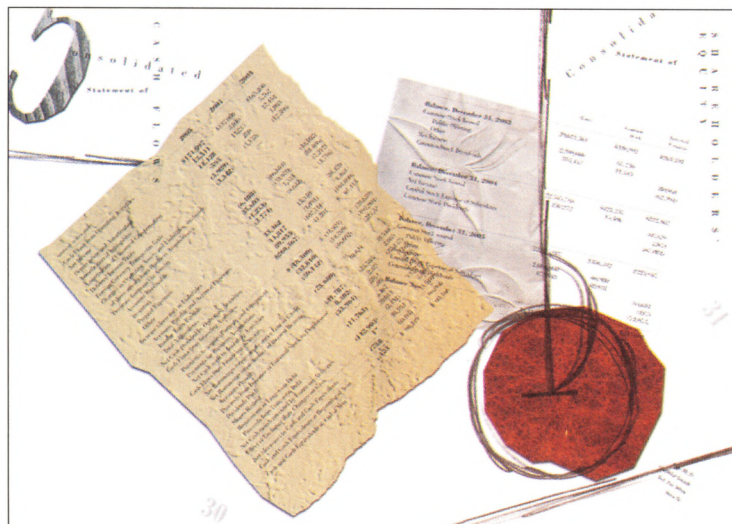
**168.** Self-promotional illustration appearing on stationery for Richard C. Harrington, South Lima, NY. Art director/illustrator: Richard C. Harrington.



162.



165.



167.



163.



164.



166.



168.



## New England

Being small-scale in New England has proved an advantage for some firms this year. Joel Gear of Malcolm Gear Designers in Providence says he has hired new people but is making a serious effort not to expand significantly. "We made a conscious decision to remain this size," he says. "It helps us maintain quality control." Daniel Taylor, whose six-person studio is based in Stamford, concurs. "I run this firm myself, so I want to keep it manageable." Apparently, this decision has had positive results. "This year is better than the last, and last year was better than the year before," he states. Business in Boston is healthy as well. "I've been in the Boston area for about two years, and it seems as if design is getting bigger here now," says Michael Ancevic, creative director at Mullen. "The merger of design and advertising is getting stronger." Sara Eisenman, creative director at Beacon Press, feels that the strength of Boston design is in its consistency. "We're less encumbered by trends here," she maintains.

**Alliance for young families**

171.

**169.** Supplement cover for *The New York Times*. Illustrator: Arlen Schumer/Dynamic Duo Studio, Westport, CT; art director: Richard Press.

**170.** Illustration for *Capital Style* magazine. Illustrator: Arlen Schumer/Dynamic Duo Studio, Westport, CT; art director: Peggy Robertson.

**171.** Logo for Alliance for Young Families. Designer/illustrator: Masha D'Yans/Devine+Pearson, Quincy, MA.

**172, 173.** Covers of *Orion* magazine. Design firm: Impress, Inc., Northampton, MA; design director: Katie Craig; photographers: Mark Laita (Fig. 172), Andrea Gentl (Fig. 173); creative director: Hans Teensma.

**174.** Promotional Valentine's Day card for International Paper. Design firm: Scott Kuykendall Graphic Design, Rowayton, CT; art director: Pam Williams; designer: Scott Kuykendall.

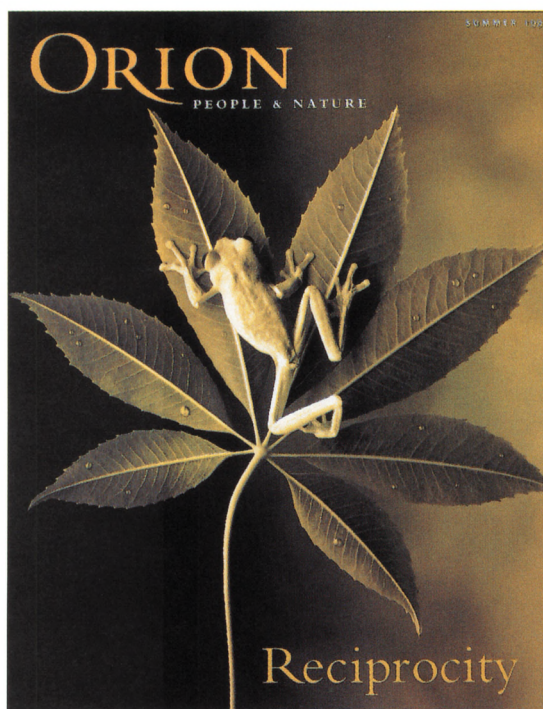
**175.** Logo for a section of *The Wall Street Journal*. Illustrator: Robert Pizzo, Redding, CT; art director: Claudia Waters.



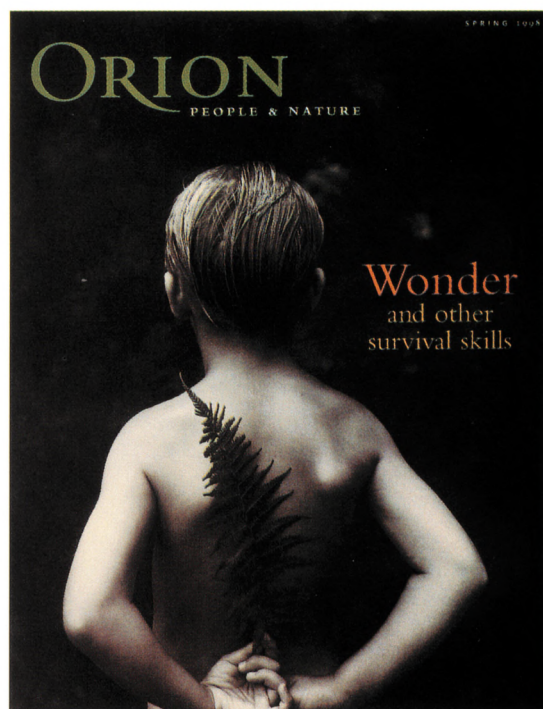
169.



170.



172.



173.




174.



175.






Long before she wrote *The Feminine Mystique*, Betty Goldstein Friedman '42 was a political powerhouse on campus. In this excerpt from her new book, **Professor Daniel Horowitz** traces those formative years.

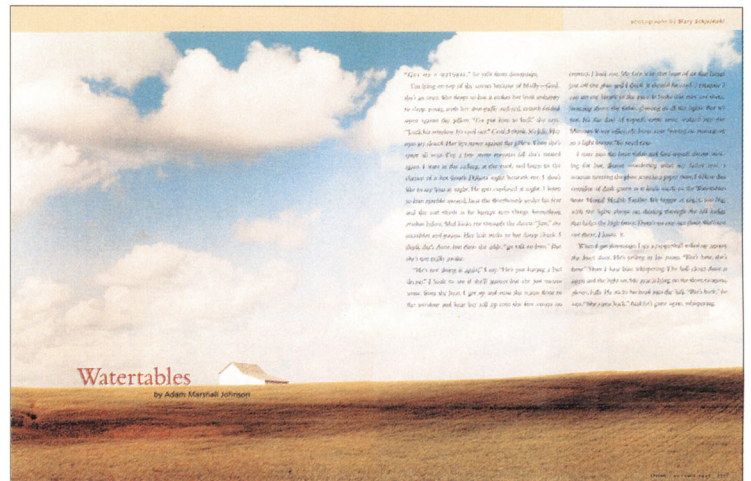
**Illustration by Terry Allen**

# portrait of a radical as a young woman

As a high school senior in Peoria, Illinois, it seemed to Betty Goldstein that she had always wanted to go to Smith College, a school her maternal grandparents had prevented her own mother from attending. Frustrated about her aborted career in journalism, her mother was eager for Betty to study at Smith and edit the college newspaper. However, what her daughter accomplished at Smith in-



176.



Watertables

by Adam Marshall Johnson

177.


# RE-ENGINEERING the SYSTEM

Michelle Sutton

To members are donating NPSA has 5300 committee members working on over 200 different committees administering 100 or so documents. These people are all volunteers, working on their own behalf or that of their employers or organizations, who may have a legal, commercial, or social interest in the subject matter of the documents. To develop the documents which are submitted to the membership and, ultimately, NPSA's Standards Council for issuance, these volunteers must consider every public suggestion NPSA receives concerning them. And through it all, they must adhere to the requirements of the American National Standards Institute.

It's a tremendous amount of work.

With so many people working so hard to update so much text, NPSA realizes that keeping the color- and mark-making process current is as important as maintaining the documents themselves. According to Laura Naber, director of NPSA Codes and Standards Administration, the Standards Council created a task force to consider ways to make the process less cumbersome.



178.

# Getting to Yes

Faster

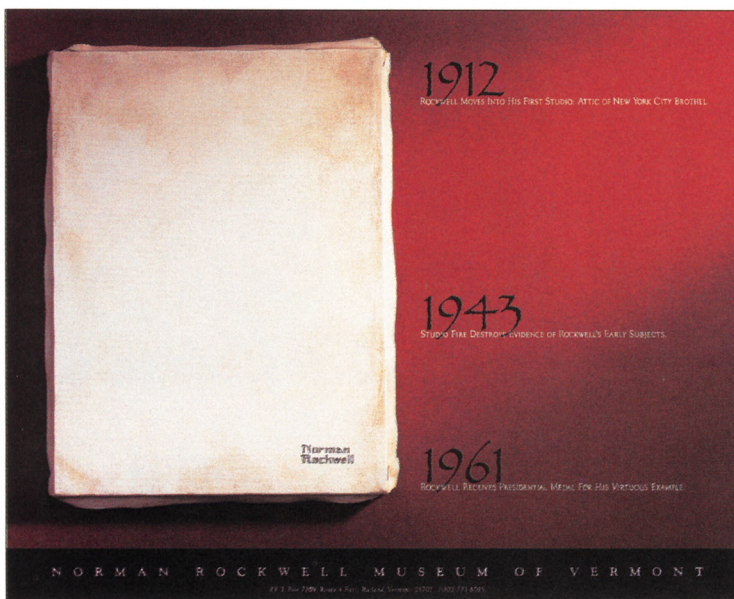
Green Tree Financial and Fiserv lend themselves to sub-prime borrowing.

By Bill Manning

Green Tree Financial Corporation takes a certain well-deserved pride in putting people in their rightful place: their own homes. As the largest home equity lender in the country, Minneapolis-based Green Tree boasts a loan-servicing portfolio in excess of \$24 billion. The company specializes in loans for manufactured housing and home improvement lending to sub-prime borrowers, as well as manufactured home dealer floor-plan financing. ¶ Green Tree's continued growth, however, is based on its ability to say "yes" as quickly as possible to customers



179.



1912  
ROCKWELL MOVES INTO HIS FIRST STUDIO: ATTIC OF NEW YORK CITY BROOKLYN

1943  
STUDIOS FINAL DESTROYED: EVIDENCE OF ROCKWELL'S EARLY SUBJECTS

1961  
ROCKWELL RECEIVES PRESIDENTIAL MENTAL FOR HIS VIRTUOUS EXAMPLE

NORMAN ROCKWELL MUSEUM OF VERMONT

180.

# APPRECIATING THE HOUSE

Housing as an investment

The United States is a nation of homeowners. When the early settlers came to America in search of the opportunities denied to them in Europe, they saw owning their homestead as a sure basis of power, a status symbol, and insurance against bad fortune. Today, that dream is a reality for more Americans than ever: from being a nation mostly of renters in the 1920s, over two-thirds of U.S. houses hold now own. This also implies, however, that a majority of Americans assign a considerable share of their wealth to a risky asset that is highly illiquid and hard to diversify. ¶ Houses can play both Dr. Jekyll and Mr. Hyde in their owners' lives. They are the stage for daily routines and major life events. Houses furnish roof and roots, a place to raise children, and access to the schools, parks, and social networks of an entire community. Homeownership gives families a sense of



Americans assign a large share of their wealth to a risky asset that is illiquid and hard to diversify.

181.





182.



183.

**176.** Spread from *Smith College Alumnae Quarterly*. Design firm: Ronn Campisi Design, Boston; art director: Ronn Campisi; illustrator: Terry Allen.

**177.** Spread from *Orion* magazine. Design firm: Impress, Inc., Northampton, MA; design director: Katie Craig; photographer: Mary Schjeldahl; creative director: Hans Teensma.

**178.** Spread from *National Fire Protection Association Journal*, Quincy, MA. Art director: Wendy Chadbourne Simpson; illustrator: Leslie Cober-Gentry.

**179.** Spread from *Profiles Magazine*. Design firm: Ronn Campisi Design, Boston; art director: Ronn Campisi; illustrator: Thorina Rose.

**180.** Poster for Norman Rockwell Museum of Vermont. Agency: Allen & Gerritsen, Watertown, MA; art director: Marcy Levey; photographer: Jack Richmond; writer: Jim Elliott.

**181.** Spread from *Regional Review*. Design firm: Ronn Campisi Design, Boston; art director: Ronn Campisi; illustrator: Maris Bishofs; client: Federal Reserve Bank of Boston.

**182, 183.** Ads for Metro West Discount Fuel. Agency: Ingalls; art director/illustrator: Rich Wallace; photographer: Dan Nourie; writer: John Simpson.

**184, 185.** Ads for AI Cross watches. Agency: Pagano Schenck & Kay, Boston; art directors/illustrators: Kelly Beck, Woody Kay; photographer: Mark Weiss; writer: Tim Cawley.

**186.** Poster for Herman Miller. Agency: Putnam Investments, Boston; art director: Kris Todammer; designer: Donald Marshall; writers: Susan Feldman, Kevin Hughes.

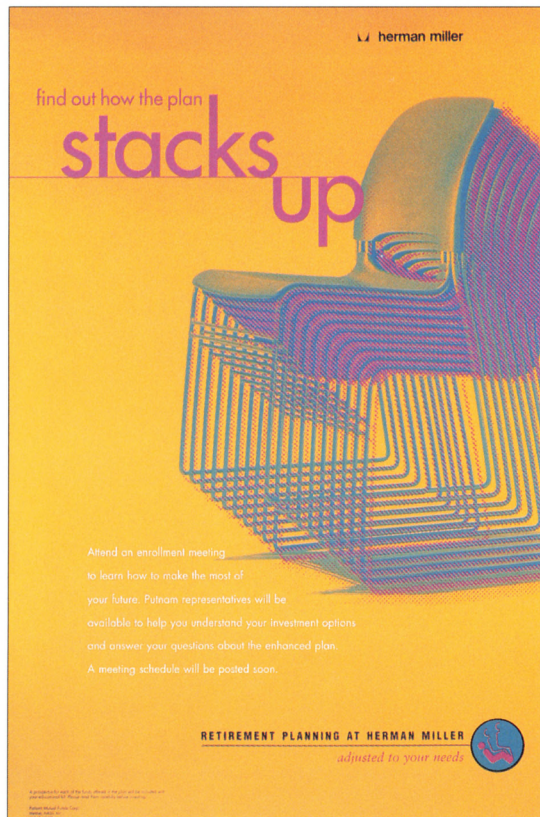
**187.** Poster for Berliner Ensemble. Design firm: Harp and Company, Hanover, NH; Art director: Douglas G. Harp; designers: Douglas G. Harp, Robert Yasharian; illustrator: Susan C. Harp.



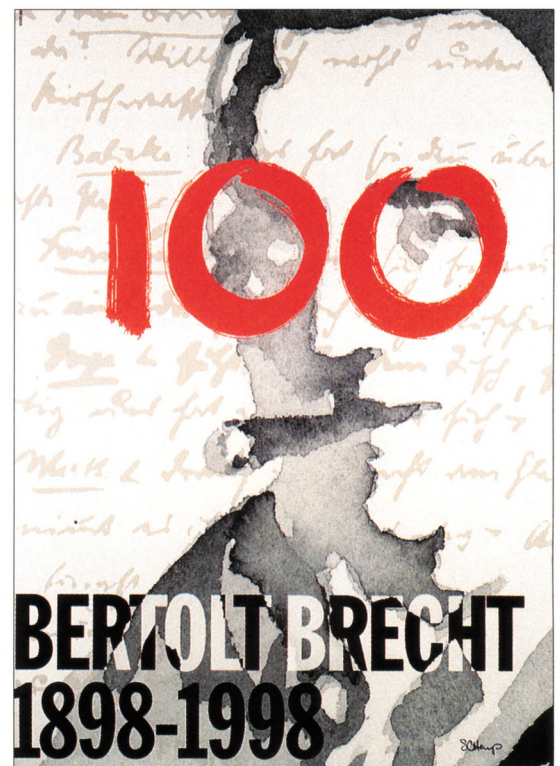
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185.



186.

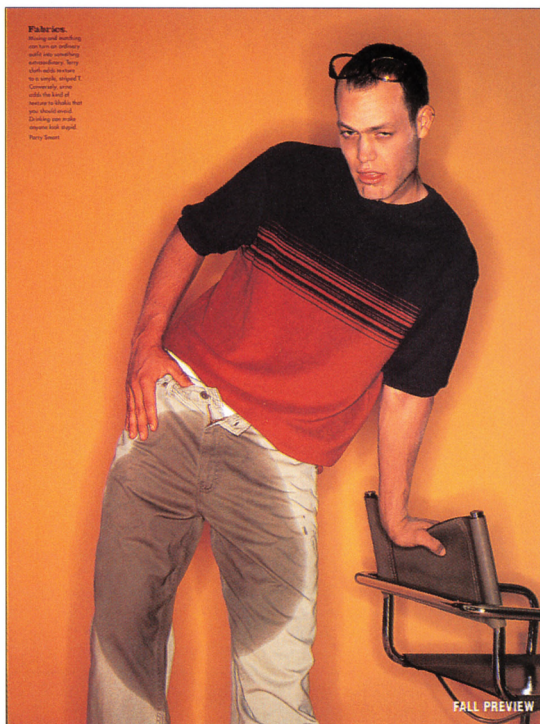


187.





188.



189.



190.

**188, 189.** Ads for Mayors Office/Office of Consumer Affairs. Agency: Greenberg Sernick O'Leary & Partners, Boston; art director: Kevin Daley; photographers: George Petrakas (Fig. 188), Al Fisher (Fig. 189); writer: Rick McHugh.

**190.** Wine label for TIG Reinsurance. Design firm: The Atlantic Group, Norwalk, CT; designer: Brian D. Miller; creative directors: Suzanne Haas, Stephanie Primm.

**191.** Section cover for the *Cape Cod Times*, South Yarmouth, MA. Designer/illustrator: James Warren.

**192.** Cover of *The New York Times Book Review*. Illustrator: Etienne Delessert/Delessert+Marshall, Lakeville, CT; art director: Steven Heller.

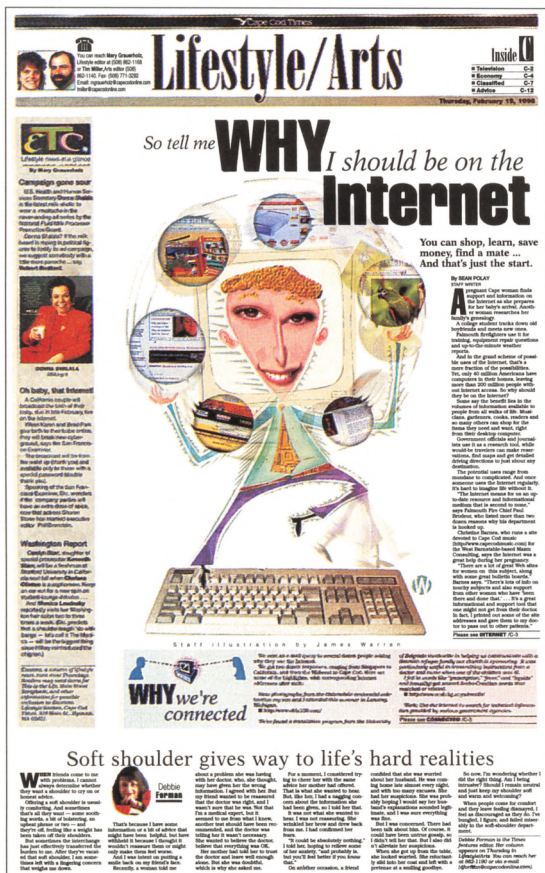
**193.** Logo for Tickets.com. Designers: Tom Hughes, Bill Gross/idealab!, Scituate, MA.

**194.** Poster for Portland Public Market. Design firm: Leslie Evans Design Associates, Portland, ME; art directors/designers: Leslie Evans, Tom Hubbard; illustrator: Patrick Corrigan.

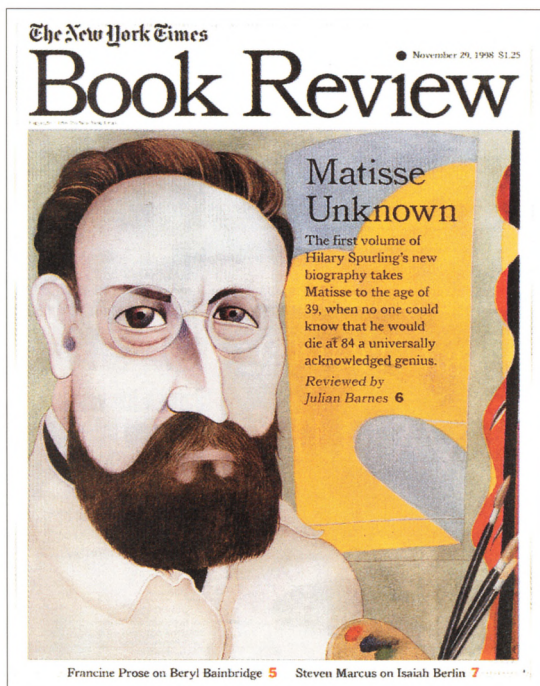
**195.** Self-promotional baseball cap for Eymer Design, Boston. Designer: Doug Eymer.

**196.** Promotional lunchbox for Yupo, a manufacturer of synthetic paper. Agency: SVP Partners, Wilton, CT; art directors/designers: Jean Page, Randy Smith, Bob Vitale; illustrator: Yücel.

**197.** Self-promotional six-pack beer package for Brown & Company, Portsmouth, NH. Designers: Jodi Packard, Steve Costanza, Michael Lohmeier, Carol Gove, Alicen Brown, Betsy Benniett; writer: Michael Lohmeier.



191.



192.



193.





194.

**198.** Self-promotional Zip disk labels for Bergeron Creative Group, Westborough, MA. Art director: Keith Weilding; designer: Chris Korbey.

**199.** Self-promotional T-shirt for Jack Tom Design, Monroe, CT. Designer/illustrator: Jack Tom.

**200.** Capabilities booklet for Fox Sports Television. Design firm: Taylor Design, Stamford, CT; art director: Daniel Taylor; designer: Jennifer Whitaker.

**201.** Logo for Pet.net. Designers: Tom Hughes, Bill Gross/idealab!, Scituate, MA.

**202.** Logo for a vending machine café at the Berkshire Museum. Illustrator: Marc Rosenthal, Lenox, MA; art directors: Seth Nash, Mitch Nash.



201.



202.



195.



197.



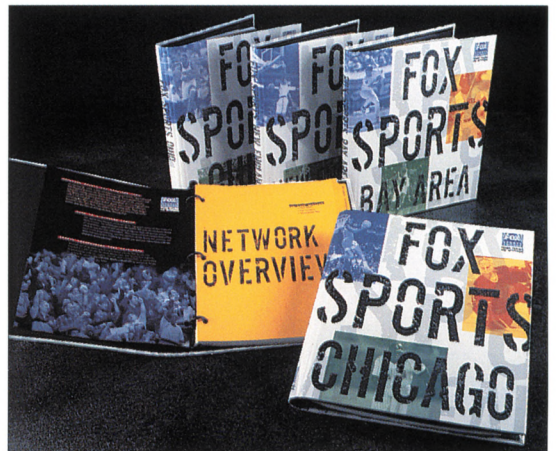
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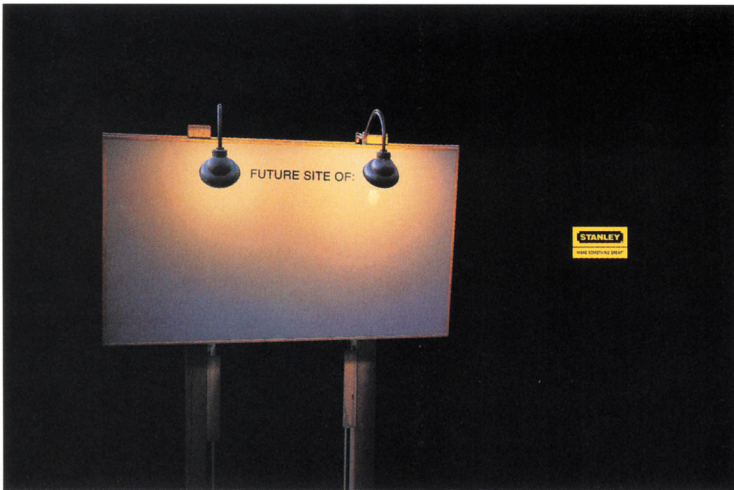


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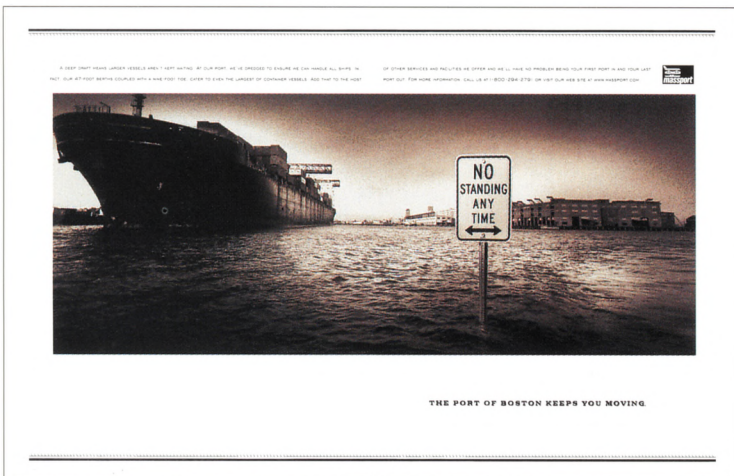




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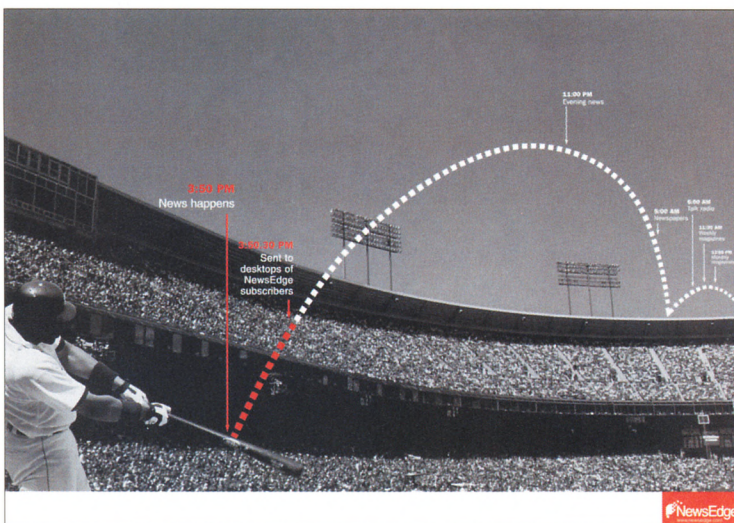
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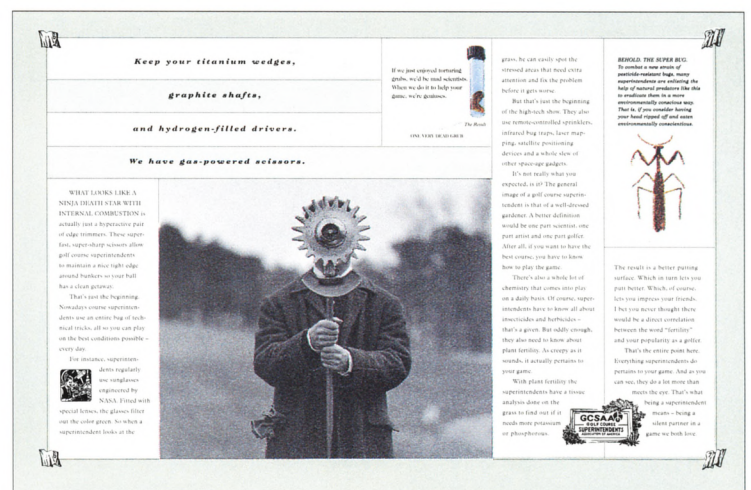
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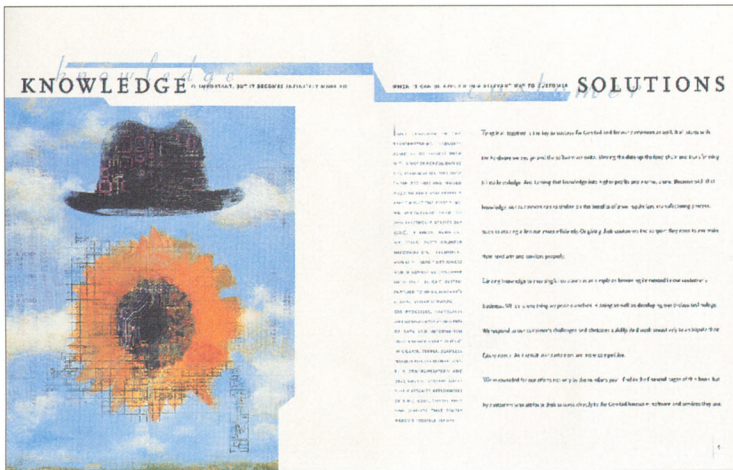


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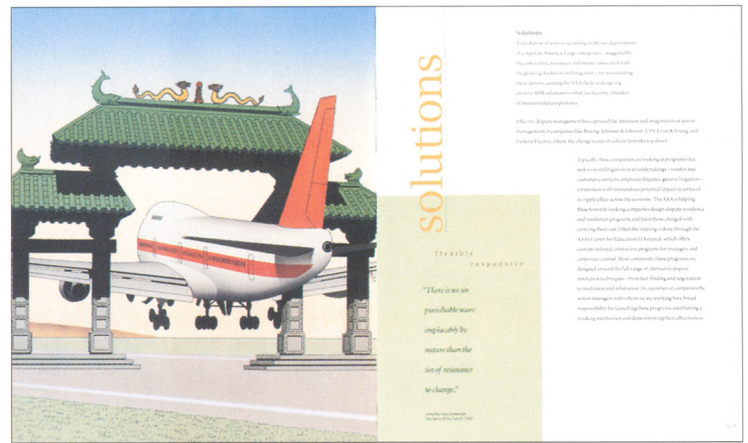
209.



210.



211.



212.

**203.** Ad for Stanley. Agency: Mullen, Wenham, MA; art director: Ed Parks; photographer: Jim Erickson; writers: Jim Elliott, Bill Roden.

**204.** Ad for Stanley. Agency: Mullen, Wenham, MA; art directors: Amy Watt, Carla Mooney, Ginger Hood; photographers: William Huber, Geoff Stein; writer: Jim Elliott.

**205.** Ad for Massport. Agency: Greenberg Sernick O'Leary & Partners, Boston; art director: Frank Beneduci; photographer: Jim Flynn; writer: Rick McHugh.

**206.** Ad for Etonic. Agency: Greenberg Sernick O'Leary & Partner, Boston; art directors: Frank Beneduci, Scott Burns; illustrator: John Bourgoynne; photographer: Jack Richmond; writer: Craig Johnson.

**207.** Ad for Newsedge. Agency: Mullen, Wenham, MA; art directors: Steve Haesche, Michael Ancevic; writer: Bill Roden.

**208.** Ad for Golf Course Superintendents Association of America. Agency: Mullen, Wenham, MA; art director: Michael Ancevic;

illustrator: Andrew Davidson; photographers: Rodney Smith, Bruce Peterson; writer: Stephen Mieltski.

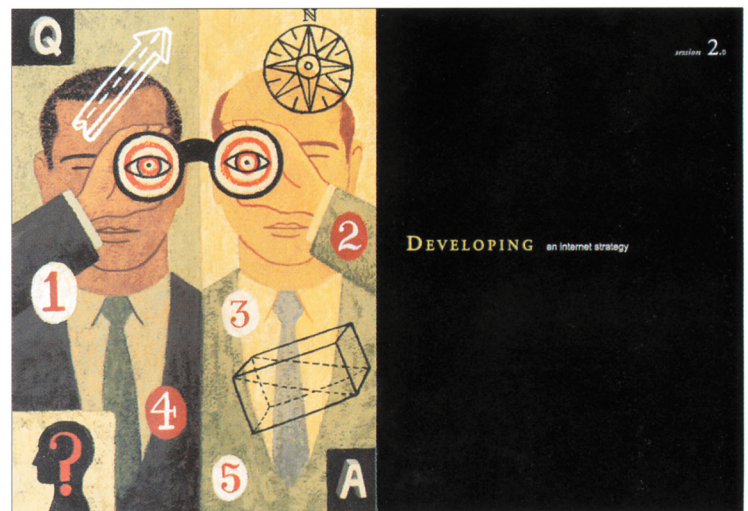
**209.** 1997 annual report for GenRad. Agency: Allen & Gerritsen, Watertown, MA; designer: Tracy Schroder; illustrator: Bonnie Reiser.

**210.** 1997 annual report for Raytech. Designer: Scott Greenlee/ SGI, Stamford, CT.

**211.** Ad for Stride Rite shoes. Agency: Toth Brand Imaging, Concord, MA; art director: Joanne Reeves; designer: Maura Shephard; photographers: Peggy Sirota, Pamela Hansen; writer: Risa Mickenberg.

**212.** 1997 annual report for American Arbitration Association. Design firm: Gill Fishman Associates, Cambridge, MA; art director: Tammy Torrey; illustrator: Guy Billout.

**213.** Booklet mailer for Mainspring. Design firm: Foster Design, Boston; art director: Edwin Foster; designer: Kelli Walton; illustrators: Joel Nakamura, Gerald Bustamante, Stefano Vitale, Stephan Daigle, Brant Day, James Steinberg; writer: Christine Traulich.



213.





214. Wedding invitation for Dan Fanselow. Design firm: Bergeron Creative Group, Westborough, MA; art director: Keith Weilding; designer: Chris Korbey; photographer: Christopher Navin.

215-217. Covers of *The Boston Globe Magazine*. Art director: Catherine Aldrich; illustrator (Fig. 217): Scott Menchin.

218. Cover of a catalog for The Black Dog. Design firm: Kolodny & Rentschler, Vineyard Haven, MA; Art directors/designers: Carol Kolodny, Mary Rentschler.

219. Logo for Cooking.com. Designers: Tom Hughes, Bill Gross/idealab!, Scituate, MA.

220. Logo for Steinway & Sons Pianos. Design firm: Wallwork Curry Sandler, Boston; designer: Mark Bappe; illustrator: Kent Barton.

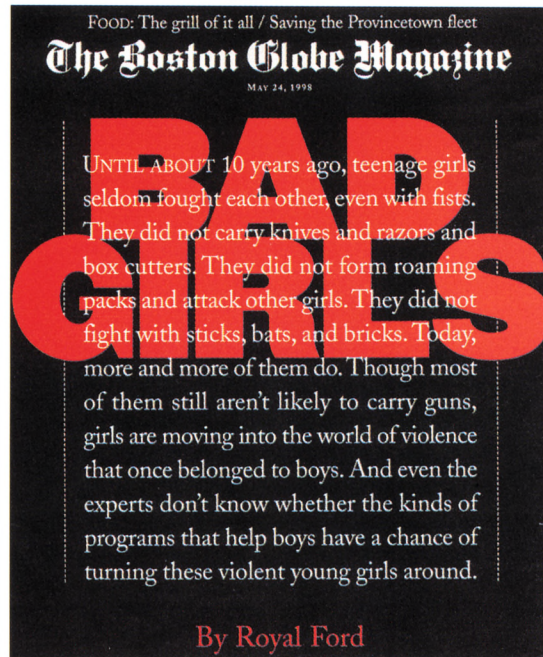
221. Logo for Hilton Hotels. Design firm: Korn Design, Boston; art director: Denise Korn; designer: Javier Cortés.

222. Self-promotional mailer for Red Brick Design, North Chelmsford, MA; art director: Bill Wilcox; designer: Tracy Dow; illustrator: Jim Higgins.

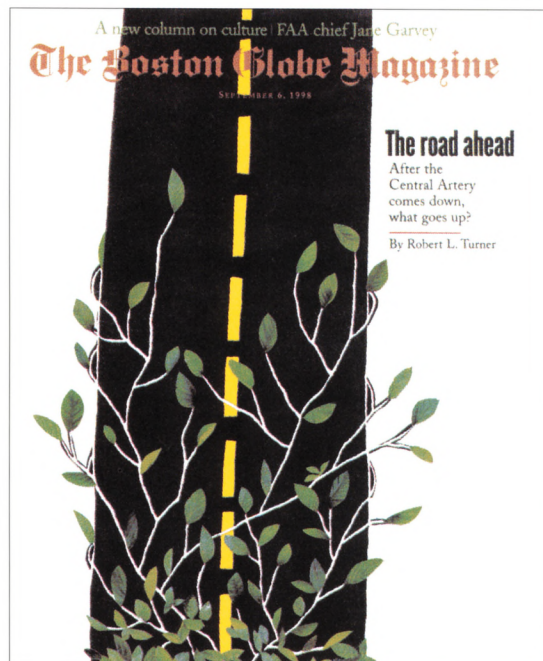
223-225. Book covers for MIT Press, Cambridge, MA. Art directors/designers: Ori Kometani (Fig. 223), Yasuyo Iguchi (Fig. 224), Jim McWethy (Fig. 225).

226. Postcard for Levi Strauss. Designer: David Ekizian/Ekizian Design, Wellesley, MA; photographer: John Lawler.

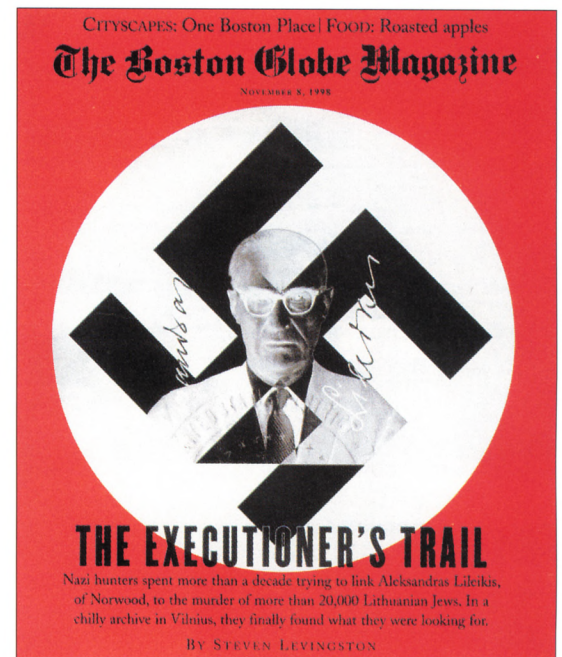
227. Logo for Tacit, a software manufacturer. Designer: Timothy Hiltabiddle/Hiltabiddle Design, Newburyport, MA.



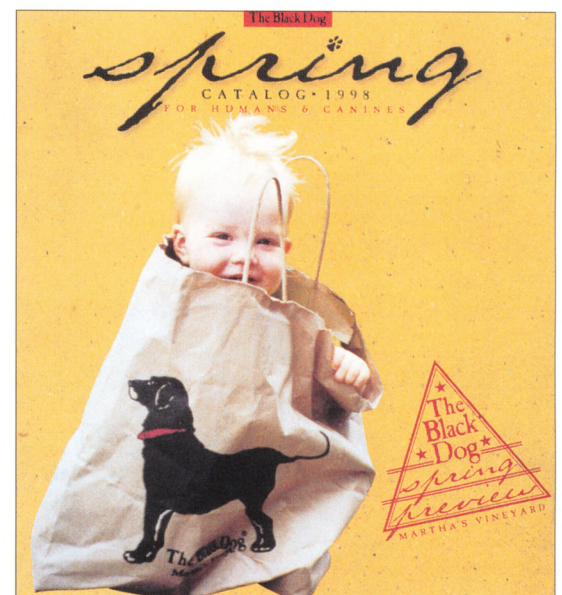
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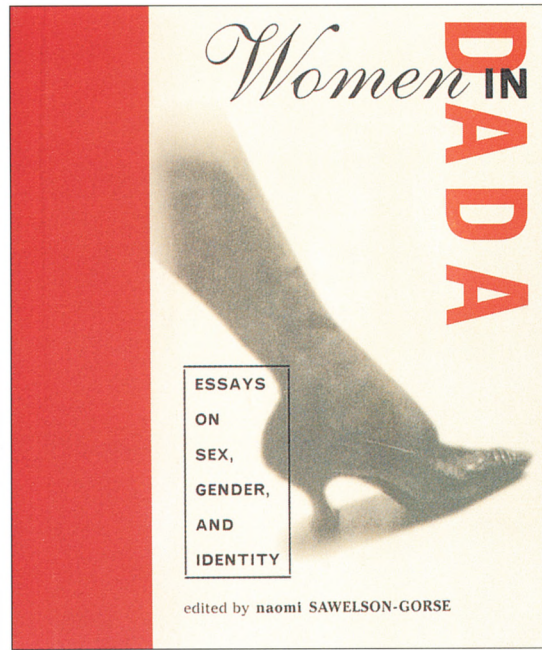


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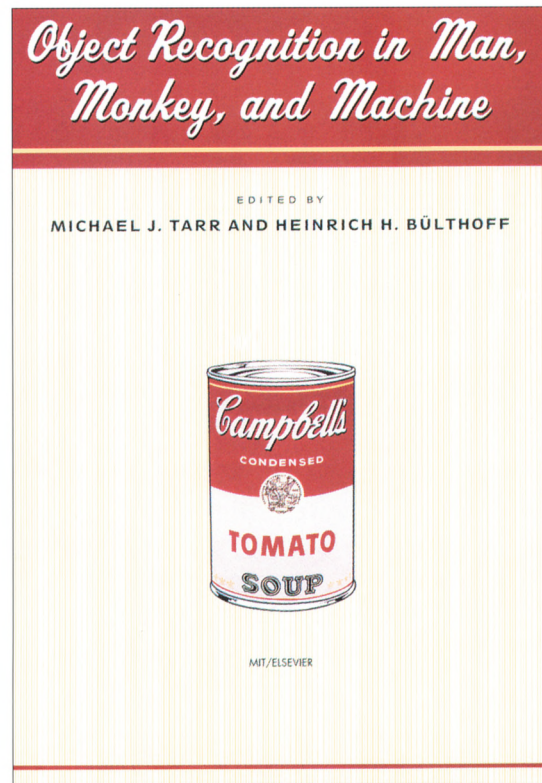




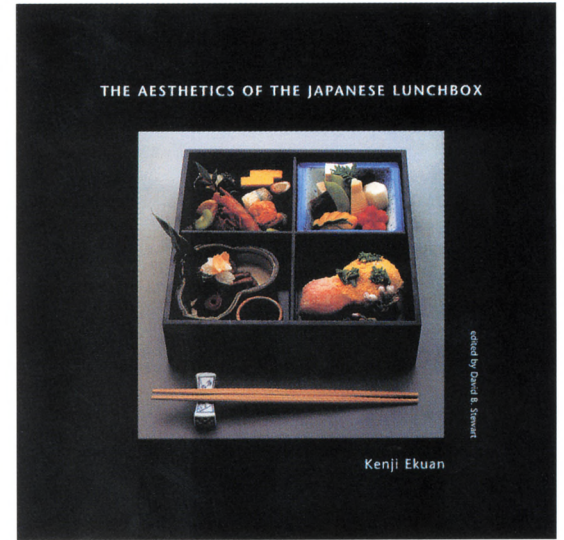
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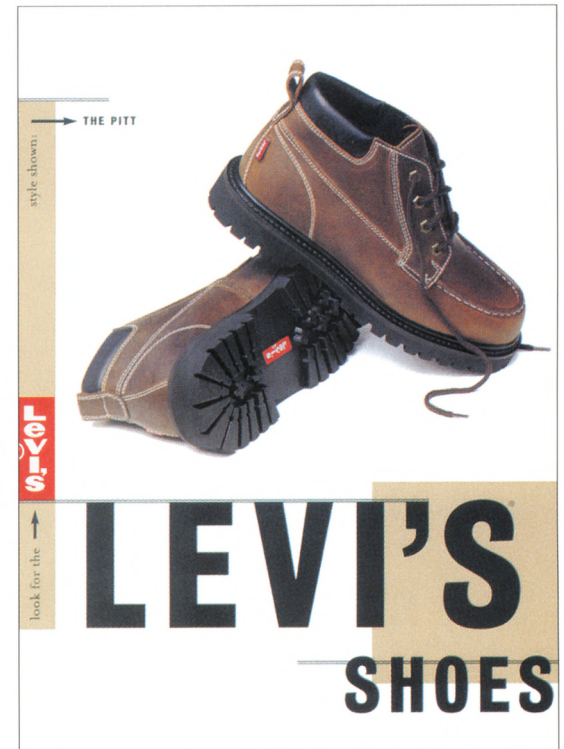
223.



225.



224.



226.

**TACIT**

227.



**228.** Poster for Durham Fair. Design firm: Ted Bertz Design, Middletown, CT; designer: Ted Bertz; illustrator: Aleta Gudelski.

**229.** Ad for Citizens Communications. Agency: Ingalls, Boston; art director: Jim O'Brian; photographer: John Holt; writer: Martin Davidson.

**230.** Self-promotional moving announcement for Taylor Design, Stamford, CT. Art director: Daniel Taylor; designer/illustrator: Nora Vaivads.

**231.** Self-promotional mailer for Clarion, Greenwich, CT. Art director: Rob Frankle; designer: Chris Bird.

**232.** Ad for T.J. Maxx. Agency: Ingalls, Boston; art director/illustrator: Kathy Kuhn; photographers: Simko Nourie, Dan Nourie; writer: Bob Fitzgerald.

**233.** Self-promotional mailer for Jack Tom Design, Monroe, CT. Designer: Jack Tom.

**234.** Book jacket for Yale University Press, New Haven, CT. Designer: Nancy Ovedivitz.

**235.** Book jacket for Houghton Mifflin, Boston. Art director: Michaela Sullivan/Stark Design.

**236.** Book cover for Chronicle Books. Illustrator: Diane Bigda, Brookline, MA; designer: Julia Flagg.

**237.** Ad for Checkered Past Records. Agency: Pagano Schenck & Kay, Boston; art director: Jon Wyville; writer: David Register.

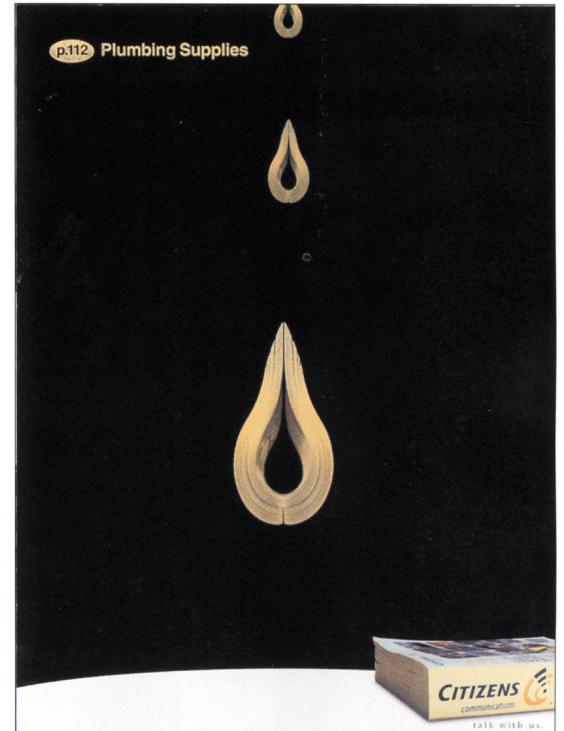
**238.** Logo for a Mike Witonski, a printer's representative. Designer: Lee Busch/Lee Busch Design, Somerville, MA.

**239.** Poster for Provincetown Repertory Theatre. Design firm: Sametz Blackstone Associates, Boston; art director: Will Cook; designers: Will Cook, Jörg Dressler, Kavitha Becker, Jay Highland; photographer: Stuart Darsch.

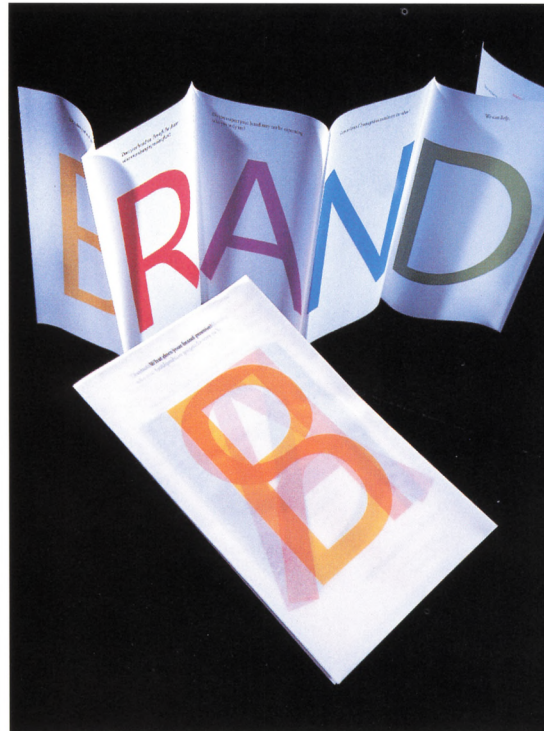
**240.** Self-promotional poster for Trinity Repertory Company, Providence. Designer/illustrator: Michael Guy.



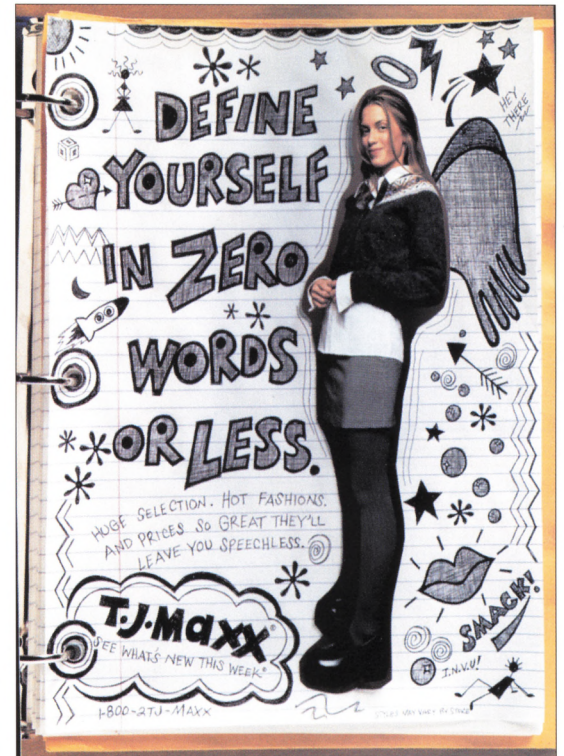
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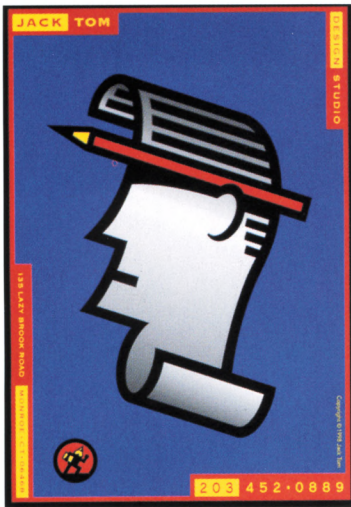


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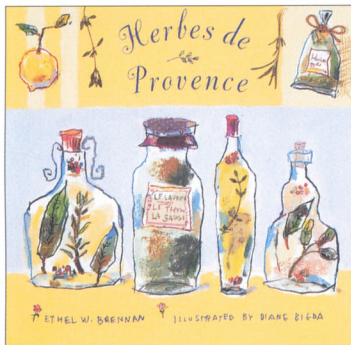


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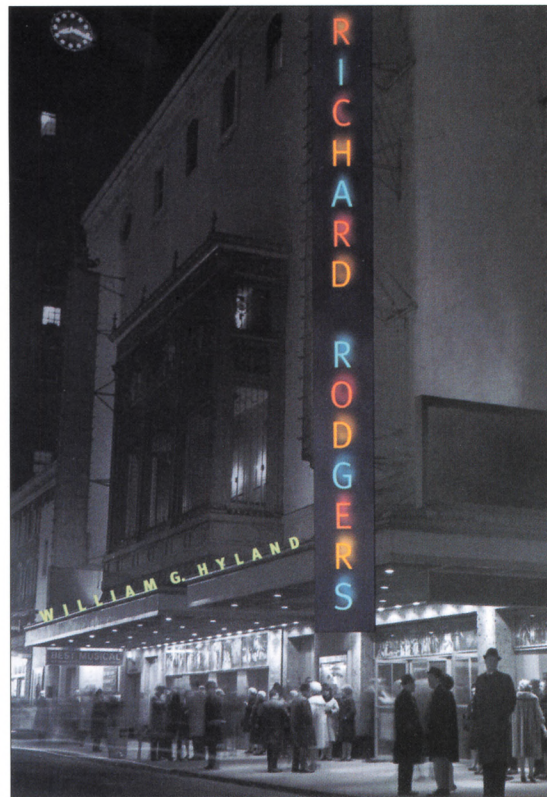
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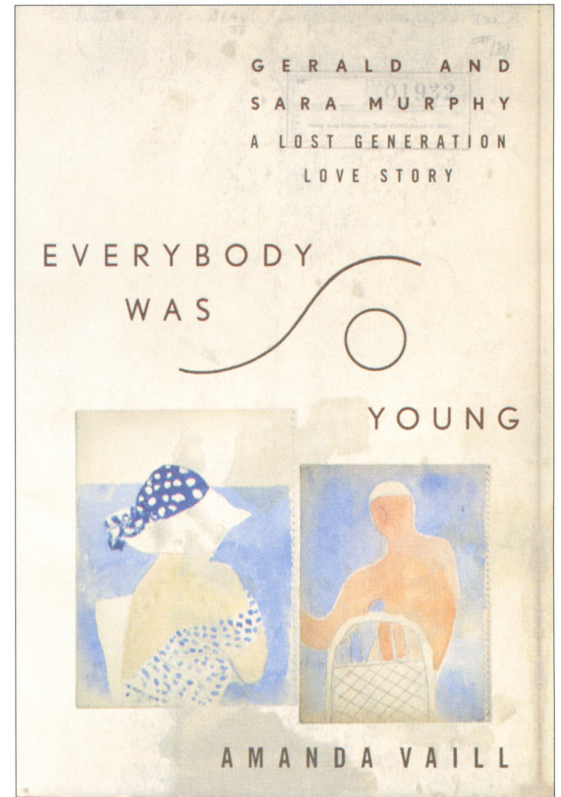
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234.



235.

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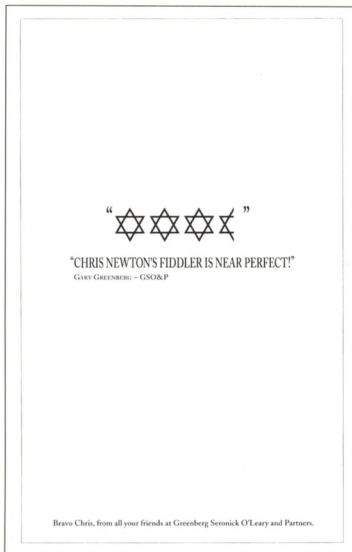
If you were you... should call the Box Office for tickets: 351-4242

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**TRINITY REPERTORY COMPANY**

240.





241.

**241.** Self-promotional ad for Greenberg Sernick O'Leary & Partners, Boston. Art director: Mile Pilato; writer: Rick McHugh.

**242, 243.** Self-promotional T-shirts for Fishboy Art & Design, Arlington, MA. Designer/illustrator: Paul Ocepek.

**244.** Self-promotional stationery for Tom Davis+Company, Lexington, MA. Art directors: Tom Davis, Damon Meibers, Chuck Taylor; designer: Way Tay.

**245.** Tent cards for Winsted Diner. Writer: Rozeanne Azarian, Bloomfield, CT; designer: Jeff Lin.

**246.** Logo for Research.com. Designers: Tom Hughes, Bill Gross/idealab!, Scituate, MA.

**247.** Logo for Office Furniture Express. Designer: Francie Randolph/Randolph Design, Truro, MA.

**248, 249.** Ads for Massachusetts Society for the Prevention of Cruelty to Children. Agency: Greenberg Sernick O'Leary & Partners, Boston; art director: Kevin Daley; photographers: Russ Quackenbush; writer: Craig Johnson.



research.com

246.



247.



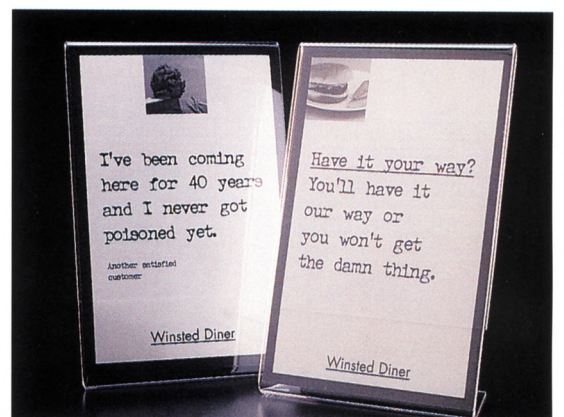
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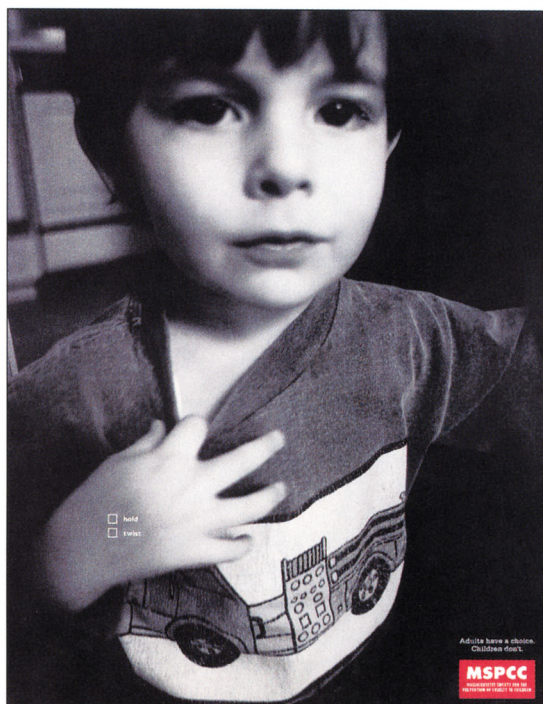
243.



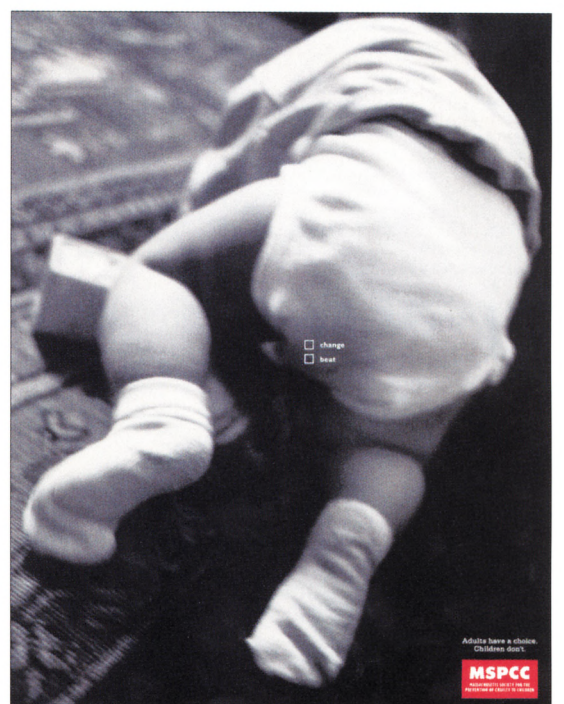
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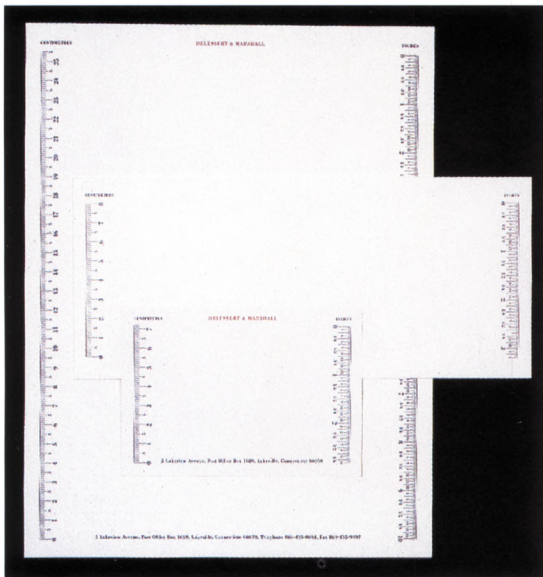


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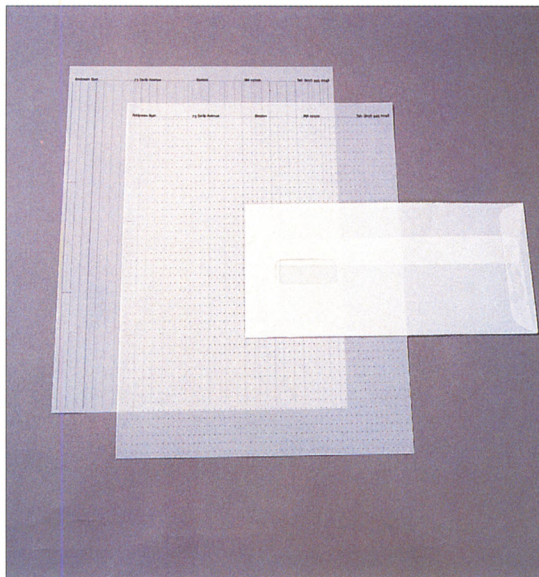


249.





250.



251.



252.

**250.** Self-promotional stationery for Delessert+Marshall, Lakeville, CT. Designer: Rita Marshall.

**251.** Stationery for artist Ambreen Butt. Designer: Zenobia Lakdawalla, Brookline, MA.

**252.** Page from *The Call of the Wild* for Atheneum Books. Design firm: Wendell Minor Design, Washington, CT; illustrator: Wendell Minor; art director: Ann Bobco; designer: Nina Barnett.

**253.** Stationery for Autumn Leaves. Design firm: Coco Dowley Design, Stowe, VT; designer/illustrator: Coco Dowley; illustrator: Tracy Dunphy.

**254.** Stationery and label for Noggin TV channel. Design firm: Big Blue Dot, Watertown, MA; art director: Tom Corey; designer: Tim Nihoff.

**255.** Logo for Bahamas Tourism Institute. Agency: Irma S. Mann, Strategic Marketing, Boston; designer/illustrator: Moira Gillis; creative director: Robbie MacDonald.

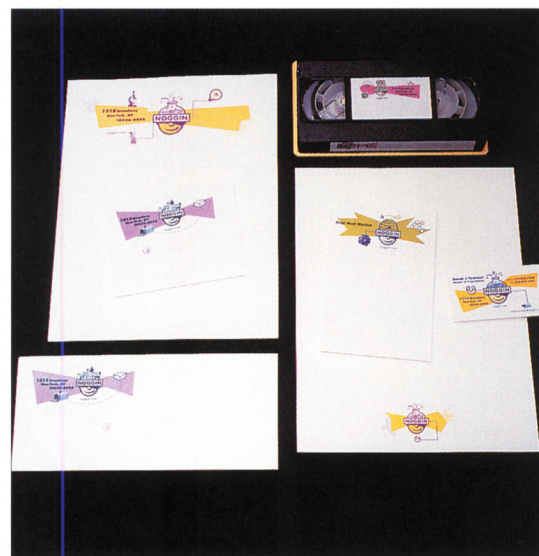
**256.** Logo for New Art Center. Design firm: RainCastle Communications, Newton, MA; art director: Paul Regensburg; designer: Rotem Meller.

**257.** Logo for Working Capital, an equal opportunity lender. Design firm: Daly & Daly, Brookline, MA; art directors/designers: Morgan Daly, Rita Daly; illustrator: Rita Daly.

**258.** Logo for Oil 'n' Go. Designer: Karin T. Johnson/Paul Kaza Associates, South Burlington, VT.



253.



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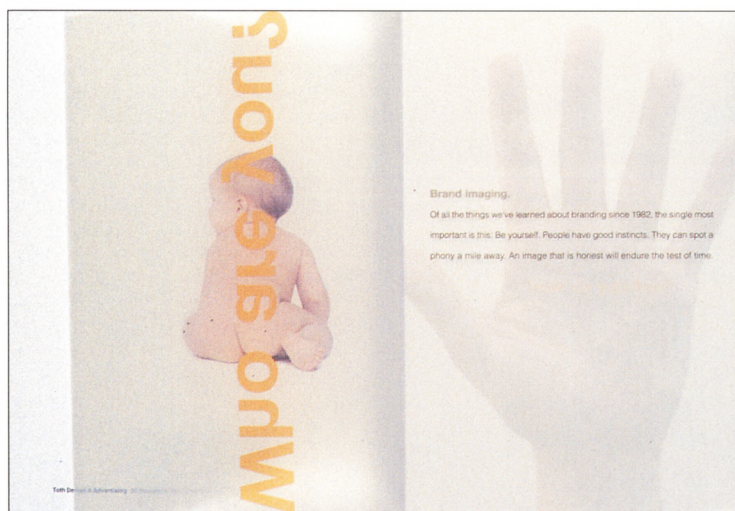
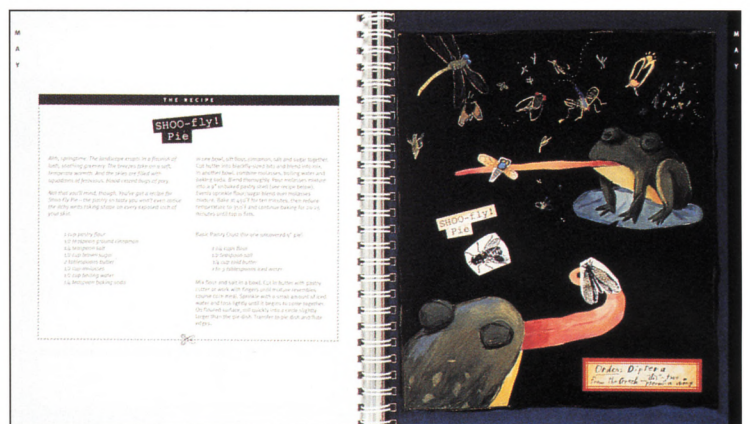
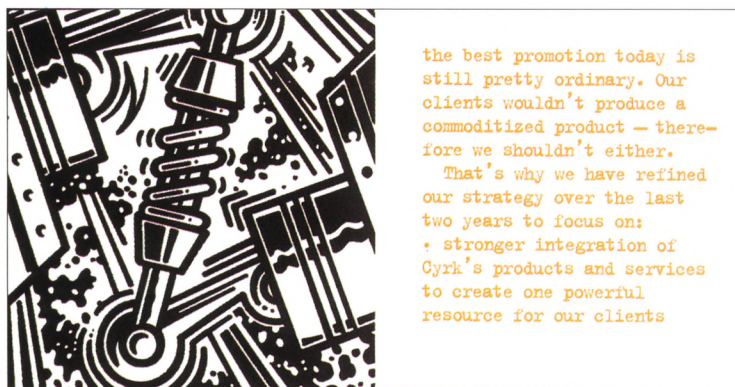
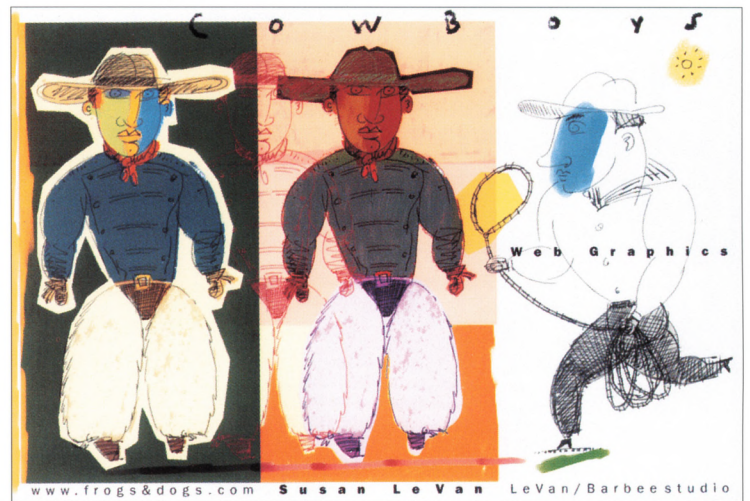
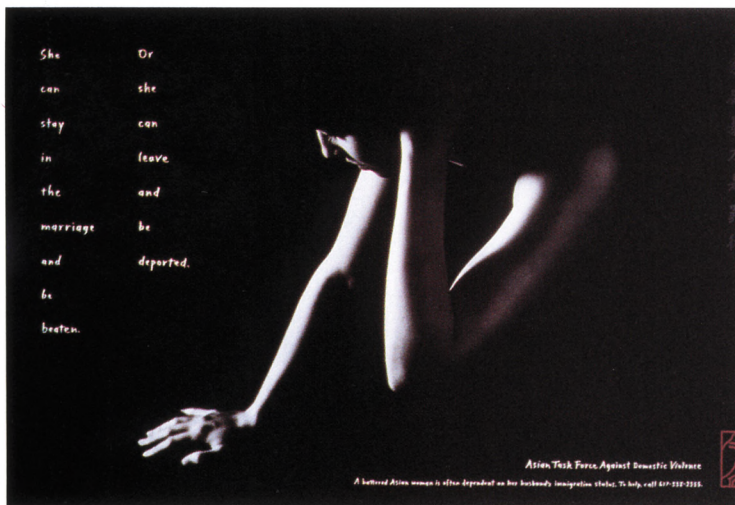


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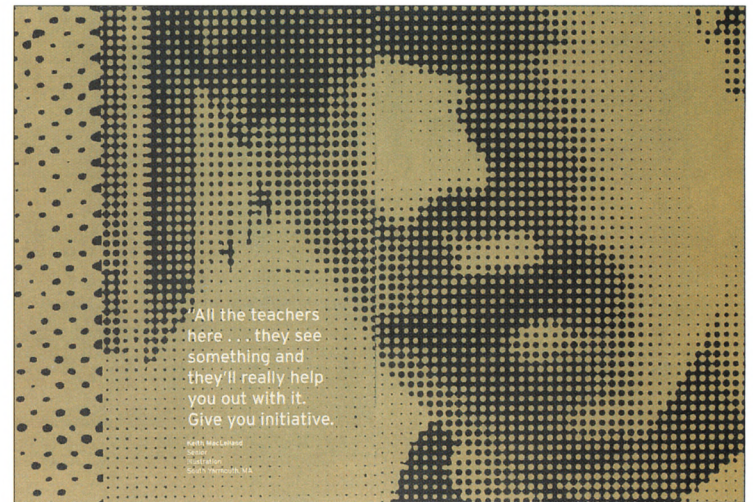








265.



266.



267.



268.

**259.** Poster for Asian Task Force. Design firm: Ingalls, Boston; art director: Rich Wallace; calligrapher: Lilly Lee; photographer: Russ Quackenbush; writer: Martin Davidson.

**260.** Self-promotional mailer for Le Van/Barbee Studio, Boston. Designer: Ernest Barbee; illustrator: Susan Le Van.

**261.** 1997 annual report for Cyrk, Inc. Photographer: Michael Indresano, Boston; art director: Tom Laidlaw/Weymouth Design; designer: Robert Krivicich; illustrator: Mark S. Fisher.

**262.** 1999 calendar for Brown & Company, Portland, ME. Designer: Mary Brown; illustrator: Melissa Sweet; photographer: Hugh Brantner; writer: Dan Edwards.

**263.** Self-promotional book for Toth Brand Imaging, Concord, MA. Art director: Michael Toth; designer: Melanie Lowe; writer: Jane Smith.

**264.** CD packaging and concert poster for Corason. Designer: Sam Pitino/Plainspoke, Portsmouth, NH.

**265.** Promotional brochure for International Paper. Designer: Scott Kuykendall, Rowayton, CT; illustrator: David Plunkert.

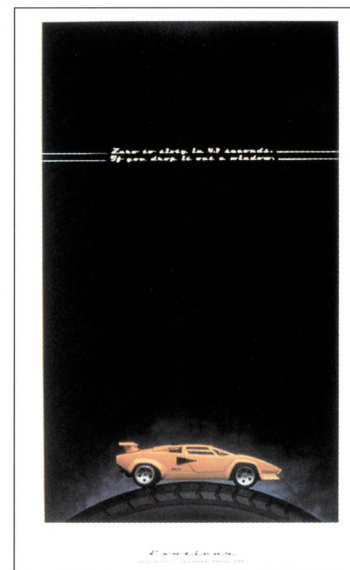
**266.** Catalog for the Art Institute of Boston. Design firm: Minelli Design, Boston; art director: Mark Minelli; designers: Mark Minelli, Pete Minelli; Lesley Kunikis; writer: Sarah Morris.

**267.** Promotional materials for Unwrapped.com. Design firm: Brown & Company, Portsmouth, NH; art directors: Mary Johanna Brown, Chris Lamy; designers: Chris Lamy, Alicen Brown, Michael Lohmeier; illustrator: Steve Costanza.

**268.** Promotional materials for Yupo, a manufacturer of synthetic paper. Agency: SVP Partners, Wilton, CT; art directors/designers: Jean Page, Randy Smith, Bob Vitale; illustrators: Yücel, Rick Sealock, Kevin Pope, Henrik Drescher, Bill Mayer.

**269.** Poster for Exoticar. Design firm: Ingalls, Boston. Art director: Wade Devers; photographer: Jack Richmond; writer: John Simpson.

**270.** Signage for Pet Corner. Design firm: Arrowstreet Graphic Design, Somerville, MA; art directors: Robert Lowe, Michele Phelan; designers: Seth Londergan, Trip Boswell, Michele Phelan; illustrator: Seth Londergan.



269.



270.









277.

**271.** Beckett promotion for International Paper. Design firm: Williams and House, Avon, CT; art director: Robert Petrick/Petrick Design, Chicago, IL; designers: David Robson, Tracy West/Petrick Design.

**272, 273.** Pages from the *Boston Globe*. Designer/illustrator (Fig. 272): Keith A. Webb; designer (Fig. 273): Jane Martin.

**274.** Signage for an exhibit at the Rhode Island School of Design Museum of Art. Design firm: Malcolm Grear Design, Providence.

**275.** Self-promotional postcard for John Dykes Illustration, Fairfield, CT. Designer/illustrator: John S. Dykes.

**276.** Invitation to a benefit party for Stamford Center for the Arts. Design firm: Salsgiver Coveney Associates, Westport, CT; designer: Karen Salsgiver; illustrators: H.A. Rey, Karen Salsgiver.

**277.** Cover of *Cricket* magazine, Peterborough, NH. Art director: Ron McCutchan; illustrator: Beth Krommes.

**278.** Ad for Ardent Software. Agency: Wallwork Curry Sandler, Boston; art directors: Joe Higgins, Mark Bappe, Bob Curry; illustrator: Will Terry.

**279.** Promotional T-shirt for Chilmark Store. Designer: Marianne Neill/Marianne's Screenprinting, Vineyard Haven, MA.

**280.** Ad for Multiple Sclerosis Society. Agency: Greenberg Sernick O'Leary & Partners, Boston; art director: Kevin Daley; illustrator: Rick Shiers; writer: Rick McHugh.

**281.** Book cover for Beacon Press, Boston. Art director: Sara Eisenman; designer/illustrator/photographer: Elizabeth Elsas.

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THE ART OF IT WITH MANAGEMENT

278.



279.

**BE A BETTER RIDER**

**Tip No. 72**  
RIDING PROTOCOL

**72 RULES OF THE ROAD.**  
WHEN YOU BREAK THEM, BONES ARE SOON TO FOLLOW!

"JUST RIDING IN THE GREAT MASS GETAWAY MAKES YOU A BETTER BIKER!"

Hand signals are a critical part of communication on the road, and they could save your life. Left, Slow and Please call on your hand. Right in gear, danger! Bikers are riding on the right. Bikes are the most commonly used among bike enthusiasts.

**Fig. 72a**  
**Fig. 72b**  
**Fig. 72c**

Large riders without drinking habits can be a menace for disaster. But proper hydration presents the problem of reducing one's self. For the male rider, a box of no less than 10 inches in diameter is standard. For the female rider, shovelry is preferred, usually grouped together at about 2' x 2' - 3 feet high.

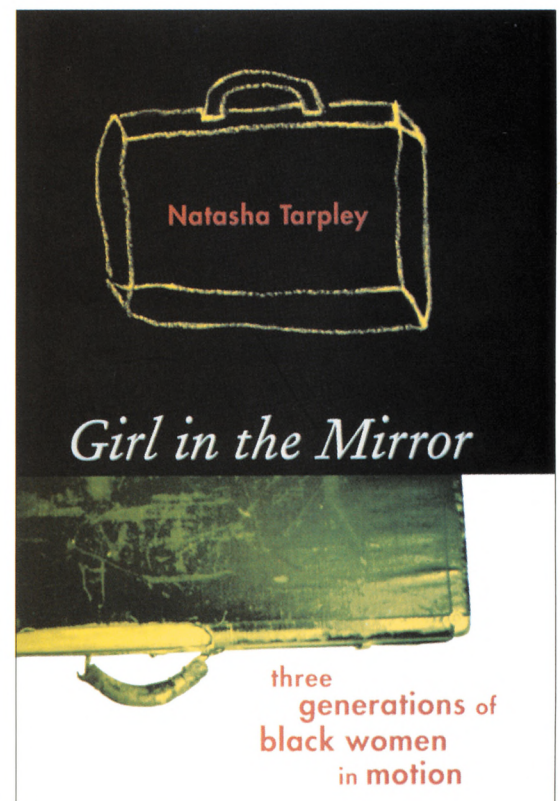
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June 27th and 28th. Two days, 150 miles. And a bunch of festivities in between. No matter what level rider you are, just participating makes you better. So get your sponsors and sign up today!

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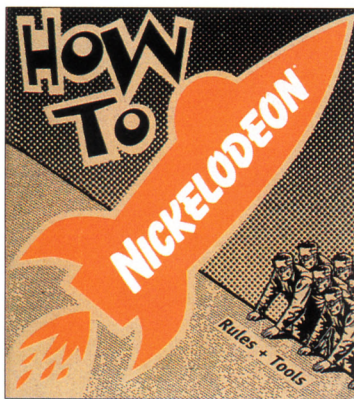
**Boston Business Journal** **WIDE** **MetroSports**

280.



281.





282.

**282.** Cover of capabilities 3-ring binder for Nickelodeon. Design firm: Corey McPherson Nash, Watertown, MA; art director: Michael McPherson; designer: Richard Rose.

**283.** Capabilities brochure for Laurel House. Design firm: Jack Hough Associates, Norwalk, CT; art directors: Jack Hough, Henry Goerke; designer: Henry Goerke; photographer: Tracy Kroll.

**284.** Supplement cover for the *Boston Globe*. Designer: Natalie Diffloth/*Boston Globe*.

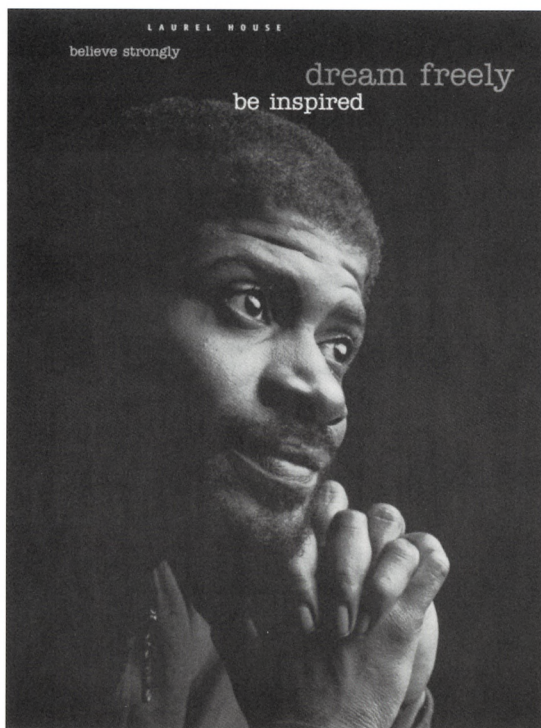
**285.** Logo for Consistently Clean. Design firm: Pohly & Partners, Boston; art director: Kevin Miller; illustrator: Ken Hanson.

**286.** Self-promotional booklet for Eymer Design, Boston. Designer: Doug Eymer.

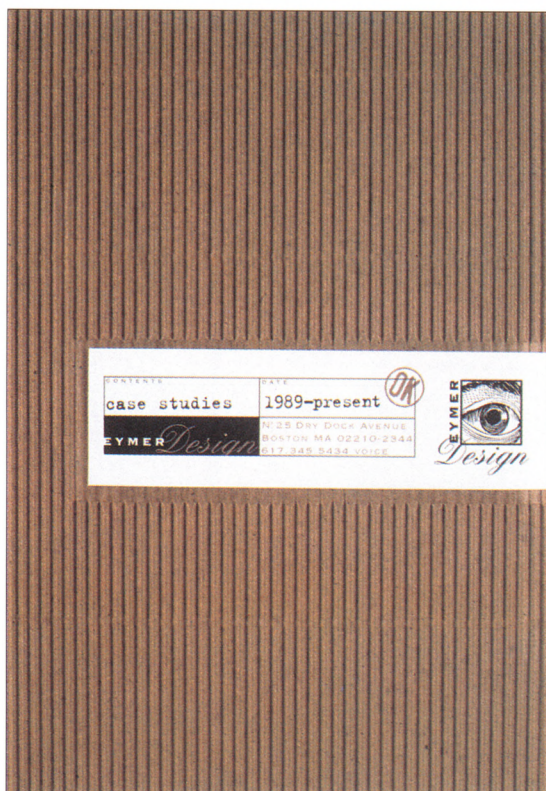
**287.** Poster for Higher Ground. Design firm: Jager Di Paola Kemp Design, Burlington, VT; art directors/designers: David Covell, Bruce Macindoe; technologist: Gregg Lavine; creative director: Michael Jager.



285.



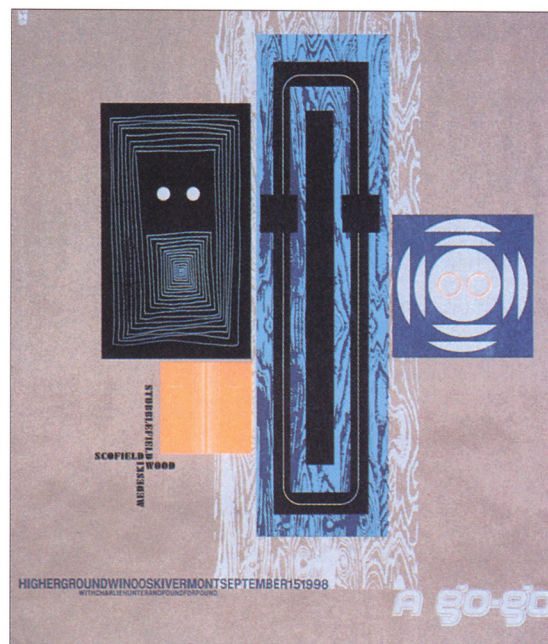
283.



286.



284.



287.



# New York City

The greater our understanding of human experience, the more fulfilling our creative solutions will be. This is a commonplace. And yet as we round the corner on the 21st century, we've never seen such an open flow of information, proliferated by the Internet, or, concurrently, such a virtually limitless range of creative options coexisting with equal merit. As society has fragmented beyond the reach of broad media into an astoundingly educated market of individuals, New York City's creative terrain has become more multifaceted. Never have there been more angles from which to act as a creative—or react to as a consumer.

"The computer has democratized design and made available so much material that we are now accustomed to seeing many different styles at once," says Gabrielle Bordwin, associate art director at Knopf. "Most successful designers either have a wide vocabulary to draw from, or they develop a unique style that can be applied to a great range of media and materials." How, then, do we define what is contemporary?

Today, graphic design is no longer governed by a fixed set of guidelines, as it was, for example, during the modern movement, when the machine was viewed as both a functional and esthetic model. Designs by Stefan Sagmeister, Gary Goldsmith, Janet Froelich, Michael Ian Kaye, Mirko Ilić, and Doug Lloyd are each highly distinctive in appearance and intention, yet all force an understanding of, and suggest new paths toward, a definition of the moment.

Where does this power come from? Howard Belk, partner of Belk Mignogna Associates, a New York-based communications design firm, believes that for any work to register as contemporary, it must employ a relevant metaphor. "The metaphors have to be things you care about," he says, "things that are real in your life—social issues, family issues. Retro can be contemporary if it talks about what today's individual has to deal with."

"What is modern is accessibility," says Sayuri Shoji, an independent art director who collaborated with Sterling Group on an innovative clear wax candle and packaging for the French beauty retailer Sephora. "Customers want their imagination to be stimulated by what they see. The distance between the design and the audience has to be short, because the consumers want to join the design—they want to connect and participate."

A more rigorous assessment comes from Michael Grossman, an editorial consultant and partner/creative director at Meigher Communications, publisher of *Garden Design*, *Saveur*, *Quest*, and *Friends*: "What is contemporary is interactivity. Most users want something actionable. The Web has allowed for more targeted communication on a smaller scale. Audiences are used to being catered to and to having a more personalized experience."

And if you accept that graphic design is moving increasingly toward the delivery of an experience rather than a mere message, then the views of furniture designer Karim Rashid suggest a whole range of new possibilities: "There is no collective criteria for what is contemporary. Rather, there is the energy and global synchronicity of the moment. It's about relevant appropriateness, which is what marketers and designers are trying to understand. We live in a moment that is so disparate and confused that it is affording us experimentation through commercial venues. The speed at which information travels makes differentiation in the marketplace much more important and difficult to achieve, so clients are more willing to take risks. None of the old dictates matter anymore."

Rashid frames an important paradox: While the Internet offers unprecedented opportunities to reach vastly diverse markets worldwide, the world is getting smaller and increasingly similar. "Today, inspiration comes from an inundation of information," he says. "There was a time when people were inspired by a narrow frame of reference, but today we are aware of how very hard it is to do something original. Hence, we turn toward the digital age, which did not exist a hundred years ago, to do new things."

Every city creates markets that reflect its own obsessions, and for New Yorkers, obsessions are often literary—or, more accurately, they concern how to spark reverberations between the visual and the literal. In children's publishing, the most sincere of these endeavors, characters are increasingly brought to life in books, on computer screens, in short films, and as toys, all from the same digital file. In *Nova's Ark*—the newest creation of David Kirk, author and illustrator of the best-selling Miss Spider series—a robot boy named Nova is realized in three-dimensional computer-generated imagery that allows the publisher to construct a digital world on the Web that readers can experience in different platforms. "The computer is the tool for all media," says publisher Nicholas Callaway. "Creating a story that from the get-go is meant to live in different forms that are all synchronized sets a new trend in children's book publishing."

The past year has also seen an explosion of independent industry veterans who define their workday as "24-7," and a reconfiguration of established design firms into a new breed of brand agency. "As a small company, I am everything, but after three years at Pentagram, I wanted to be on my own," says Lisa Masur, whose pedigree is evident in her identity program for The Little Orchestra Society—dominated by a giant O logo, conveying her desire to give the small institution a large presence. "Helping a client stand out means making something clear and obvious but unique," she says. "Most clients cannot grasp the transformative power of design—they want their communication to

*Continued on page 350*





1.

**1.** Packaging for Capitol Records CD *Timing is Everything*. Design firm: Sagmeister Inc.; art director: Stefan Sagmeister; designers: Stefan Sagmeister, Hjalti Karlsson; illustrators: Stefan Sagmeister, Barbara Ehrbar; photographers: Susan Stava, Barbara Ehrbar, Gudmundur Ingolfsson.

**2-5.** Covers of *The New Yorker*. Art director: Françoise Mouly; illustrators: Mark Ulriksen (Fig. 2), Carter Goodrich (Fig. 3), Art Spiegelman (Fig. 4), Harry Bliss (Fig. 5).

**6.** Cover of Merchant Records' CD *Caffeine*. Art director/photographer: Calvin Chu/Calvin Chu Design.

**7.** Promotion for the New Museum. Illustrator: Peter Kuper; designer: Greg Sholette.

**8.** Ad for Absolut vodka. Design firm: Bronstein Berman Wills; art director: Scott Carlson; photographer: Steve Bronstein; agency: TBWA/Chiat Day.

**9.** Ad for Absolut vodka. Illustrator: Scott Menchin; art director: Thomas Schneider; agency: TBWA/Chiat Day.

**10.** Logo for All-Bite Production. Design firm: Weirdesign; art director: Steve Weir; designer: Sylvia Roman.

**11.** Ad for Absolut vodka. Designer/illustrator: Alexander Gelman/Design Machine; agency: TBWA/Chiat Day.

**12.** Ad for Stolichnaya vodka. Illustrator: Fathulla Shakirov; art director: Arnie Arlow; agency: Margeotes Fertitta.

**13.** Logo for The Stand Up Company, a comedians' representative. Designer/illustrator: Bob Shea/Yello Design.

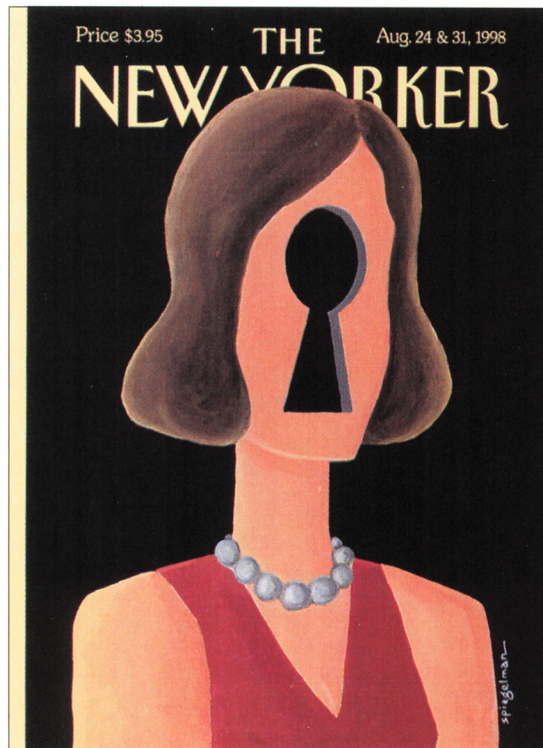
**14.** Symbol for Hidden Grounds coffee. Designer/illustrator: Felix Sockwell/Felix Sockwell Creative.



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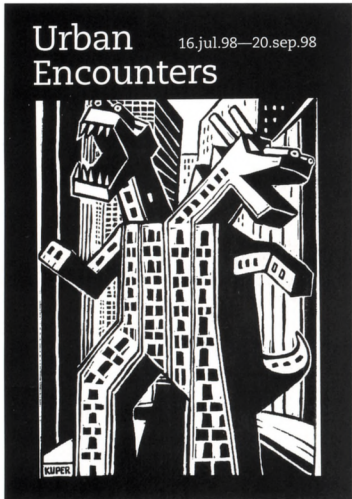


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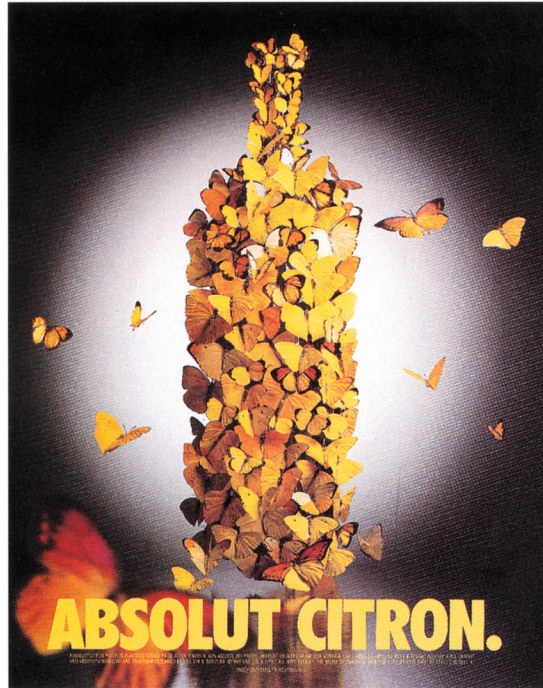
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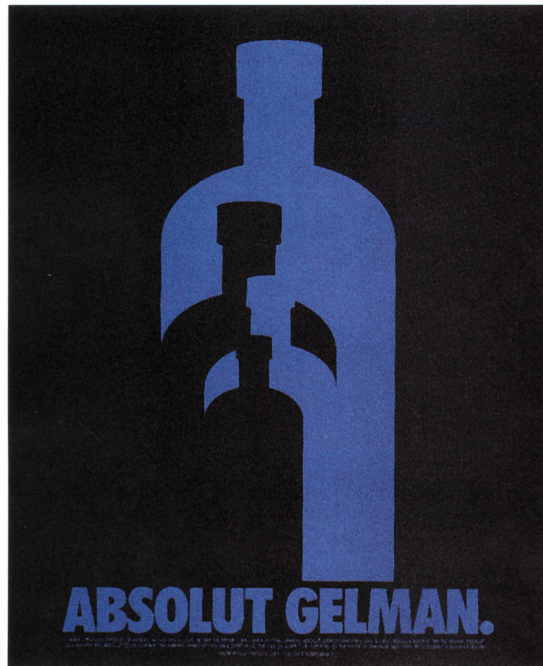
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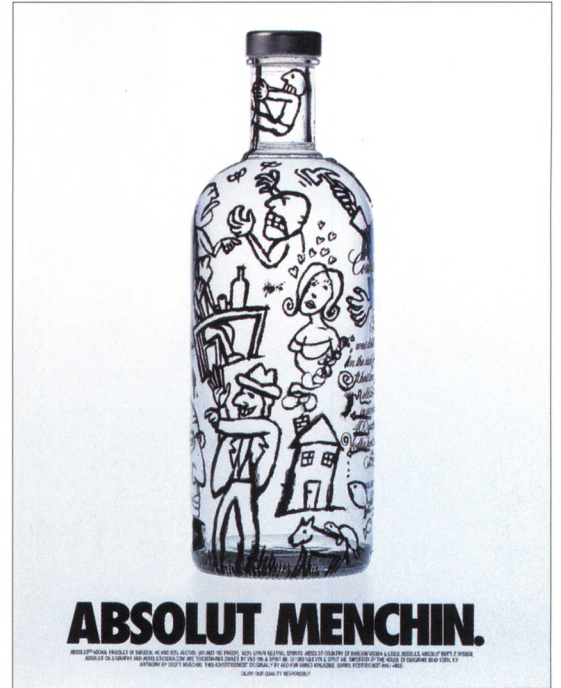
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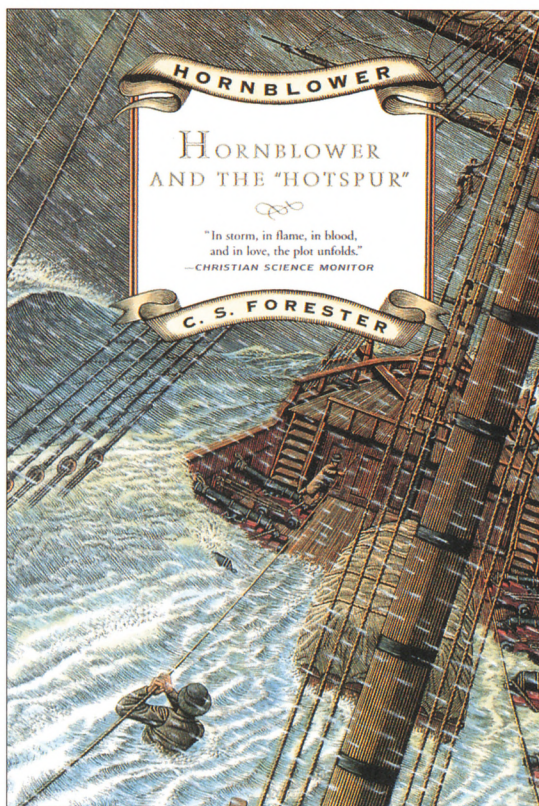


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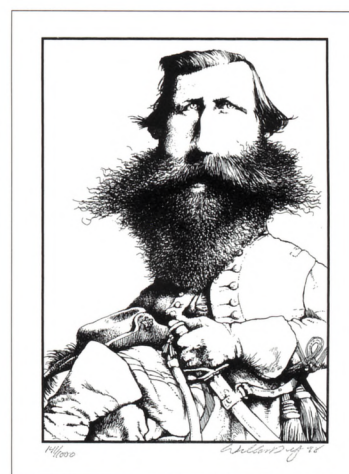




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**15.** Book jacket for Pocket Books. Art director: Paolo Pepe; designer: Joseph Perez; photographer: Jagersky Dusan.

**16.** Book jacket for Little, Brown & Co. Art director: Michael Ian Kaye; designer: Leslie Goldman; illustrator: Douglas Smith.

**17, 21.** Self-promotional illustrations from a series on generals of the Civil War. Designer: Richard Murdock; illustrator: William Bramhall.

**18, 19.** Book jackets for Little, Brown & Co. Art director: Michael Ian Kaye; designers: Michael Ian Kaye, John Fulbrook III; photographer: Daniel Bibb.

**20.** Greeting card for Ryan Drossman & Partners. Art director: Roswitha Rodrigues/Ryan Drossman & Partners; designers: Juren David, Effie Tsu.



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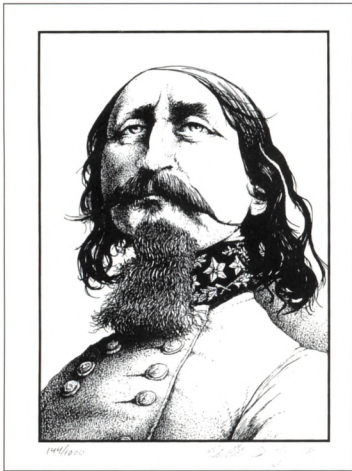


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22. Book jacket for Little, Brown & Co. Art director: Michael Ian Kaye; designer: Amy Goldfarb.

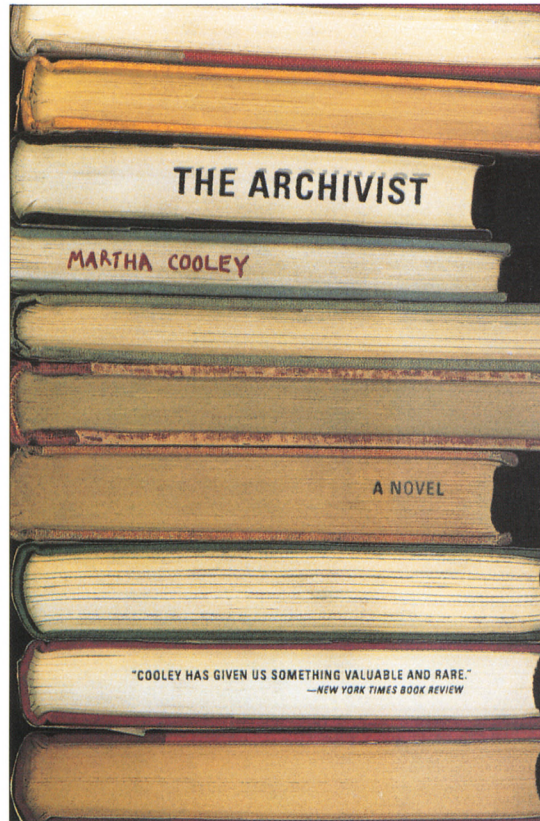
23. Book jacket for Random House. Art director: Robbin Schiff; designer: Gabrielle Bordwin; photographs: UPI/Corbis-Bettmann.

24. Logo for American Express's Power Lunch program. Designer: J. Graham Hanson/J. Graham Hanson Design.

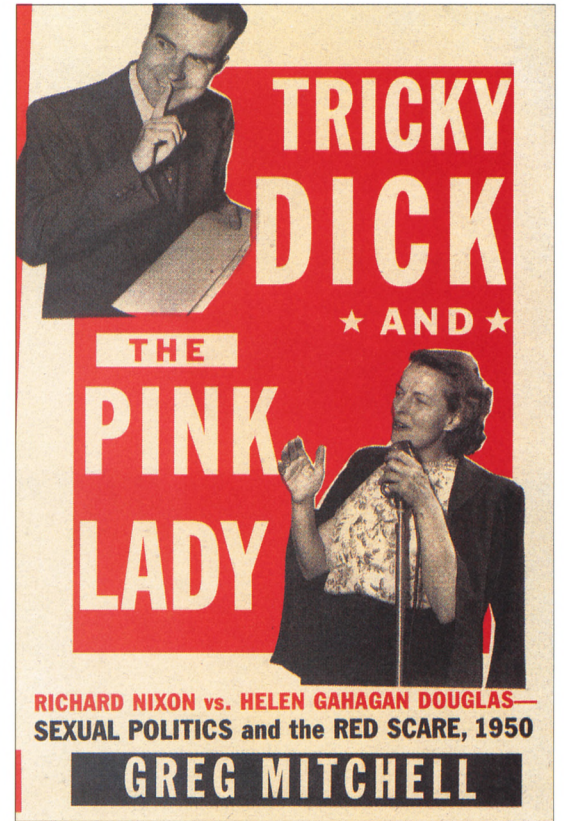
25. Logo for the Time Hotel. Designer: Mirko Ilić/Mirko Ilić Corp.

26. Book jacket for Farrar, Straus & Giroux. Art director: Susan Mitchell; designer: Rodrigo Corral.

27. Book jacket for Little, Brown & Co. Art director: Michael Ian Kaye; designer: Rymn Massand; photographer: Daniel Bibb.



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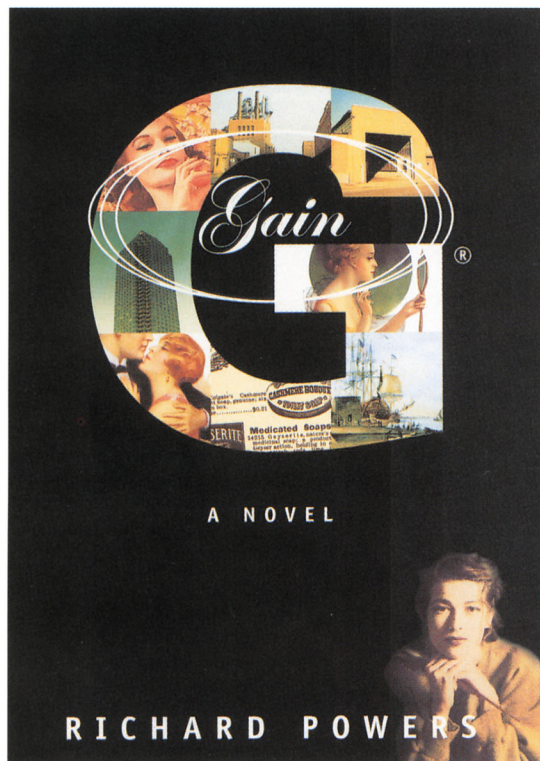
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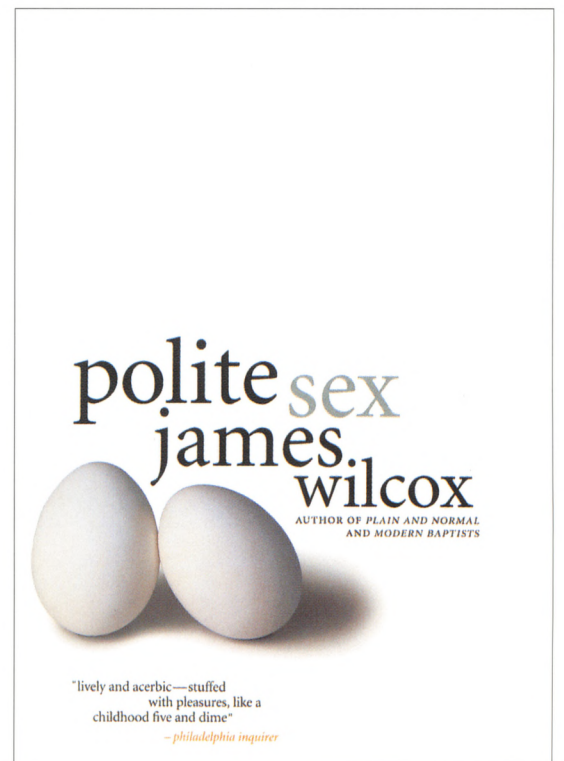
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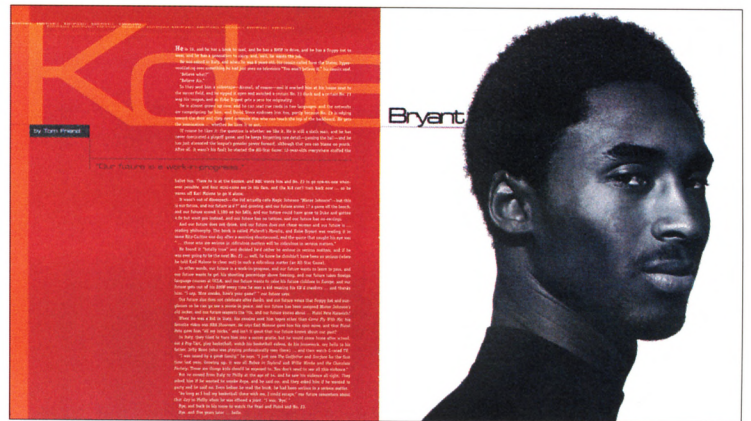


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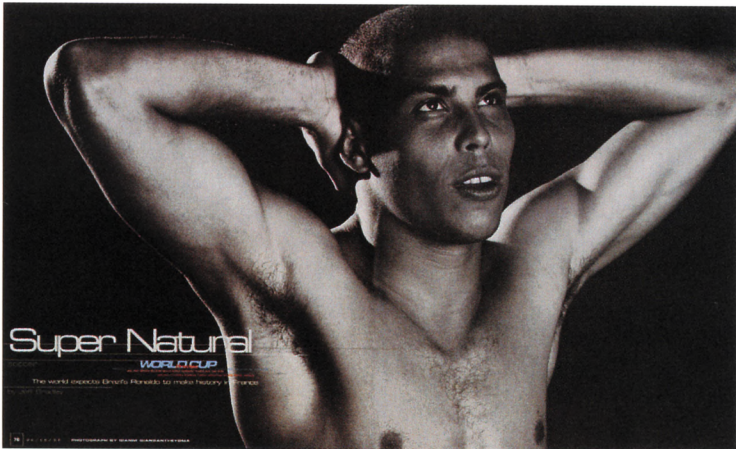




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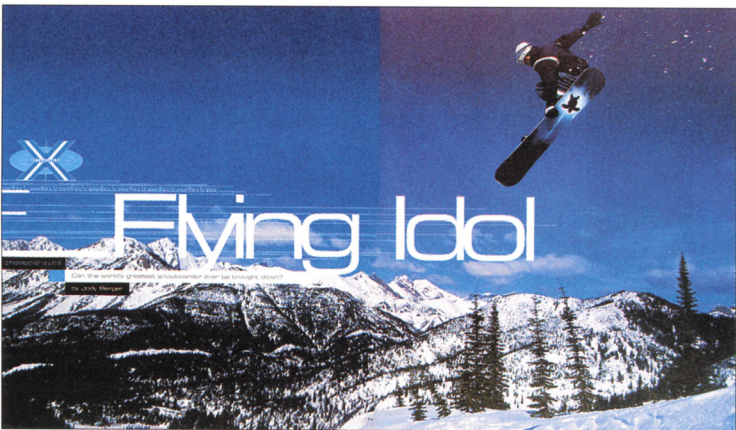
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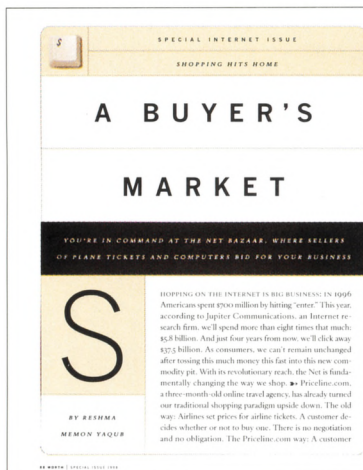


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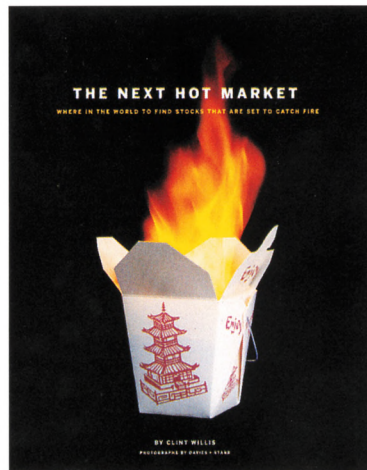


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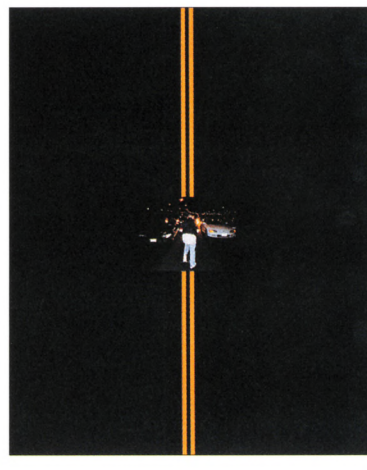
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28. Spread from *Request*. Art director: David Yamada; photographer: Ken Schles.

29-32. Spreads from *ESPN The Magazine*. Design director: F. Darrin Perry; designers: Peter Yates (Fig. 29), Yvette Franks (Fig. 30), Christopher Rudzik (Fig. 31), Bruce Glase (Fig. 32); photographers: James Porto (Fig. 29), Gianni Giansanti (Fig. 30), Dizinno (Fig. 31), Mark Gallup (Fig. 32).

33. Spread from *20/20*. Art director: Theodore M. Davis; designer: Pamela Stant; photographer: Jisko Hattfield.

34-36. Spreads from *Worth*. Art director: Philip Bratter; designers: Deanna Lowe, Sara Garcea (Figs. 34, 36); photographers: Steve Wisbauer (Figs. 34, 36), Davies & Starr (Fig. 35); photo editor: Sabine Meyer.

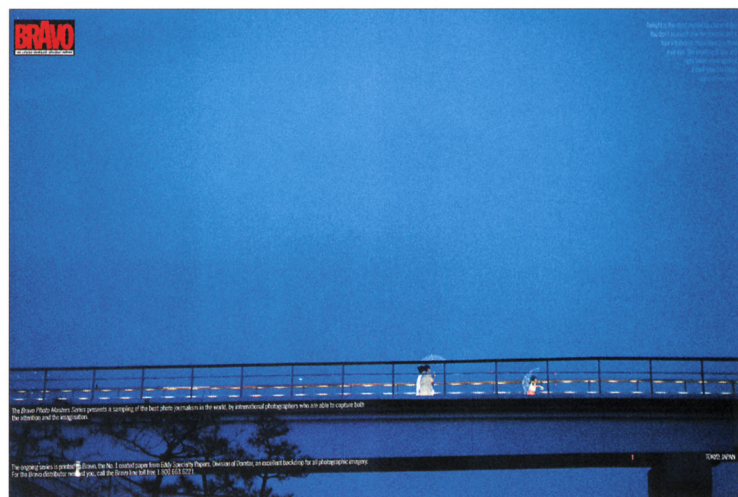
37. Spread from *Vibe*. Art director: Dwayne Shaw; photographer: Ben Watts.

38. Logo for *Wit*, a production by Long Wharf Theater, MCC Theater Co., and Daryl Roth. Design firm: Spot Design; art director: Drew Hodges; designer: Stella Bugbee.

39. Brochure for Eddy Specialty Papers. Design firm: Emerson, Wajdowicz Studios; art director: Jurek Wajdowicz; designers: Lisa LaRoche, Manny Mendez, Jurek Wajdowicz; photographer: Gueorgui Pinkhassov.

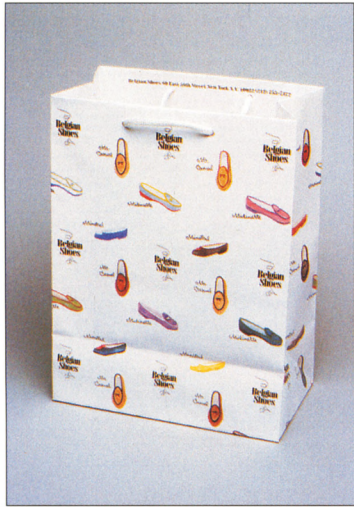


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40. Shopping bag for Belgian Shoes. Design firm: North American Packaging; art director: John de Stefanio; designer/illustrator: Sumako Kawai.

41, 42, 44. Covers of *The New York Times Magazine*. Art director: Janet Froelich; designers: Joele Cuyler (Fig. 41), Jennifer Morla (Fig. 42), Catherine Gilmore-Barnes (Fig. 44); illustrators: Ward Sutton (Fig. 41), Christoph Niemann (Fig. 44); photo editor (Fig. 44): Kathy Ryan.

43. Catalog for clothing retailer Kenneth Cole. Art director: Joy Delaney; photographers: Nathaniel Goldberg, Nicholas Moore, Jonathan Kantor; writers: Leslie Kolk, Paul Scepapguercio.

45. Logo for Nucon, a nuclear-containment systems company. Designer: Herman Castaneda/De Plano Group.

46. Logo for 850, a cigar bar in San Francisco. Design firm: Felix Sockwell Creative; art director/illustrator: Felix Sockwell; designers: Felix Sockwell, John Migliachio.

47-49. Spreads from *The New York Times Magazine*. Art director: Janet Froelich; designers: Lisa Naftolin (Fig. 47), Joele Cuyler (Fig. 48), Ckaydua Brandenburg (Fig. 49); photographers: Michael Woolley (Fig. 47), Stephen Wilkes (Fig. 48); illustrator (Fig. 49): Gary Baseman; photo editor (Fig. 48): Kathy Ryan.

50. Spread from *GQ*. Illustrator: Ricardo Vecchio; art director: John Boyer.

51. Promotional brochure for Fraser Papers. Design firm: VIA; illustrator: Peter Kuper; art director: Ruth Diener; writer: Gayle Gabbis.

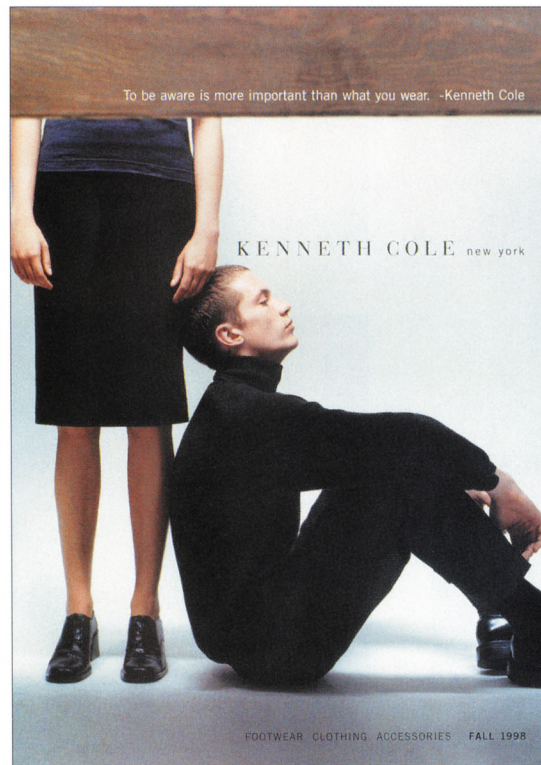
52. Promotional brochure for The Pushpin Group. Design firm: Steven Brower Design; designer: Steven Brower; art director/illustrator: Seymour Chwast.



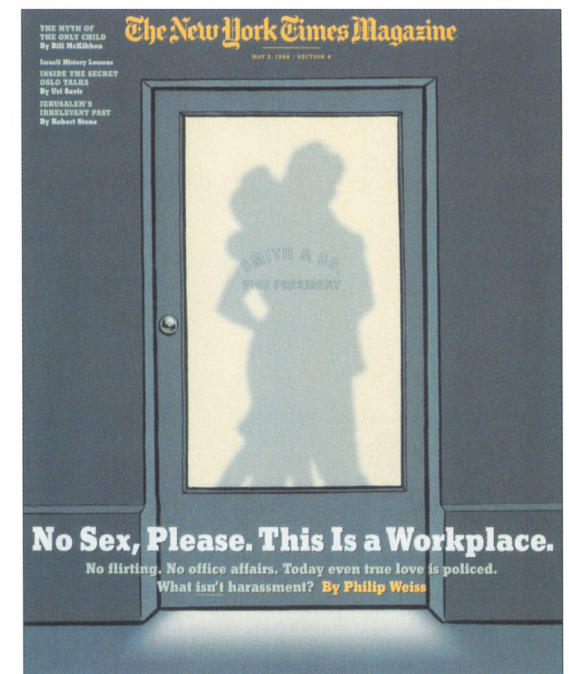
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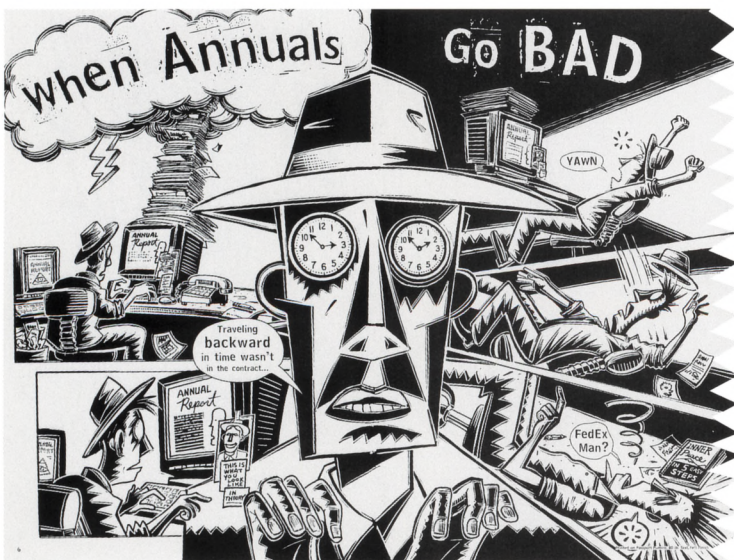
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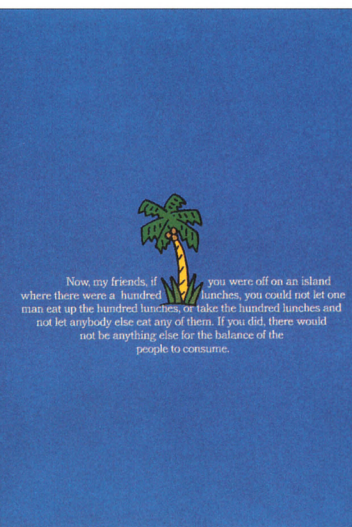
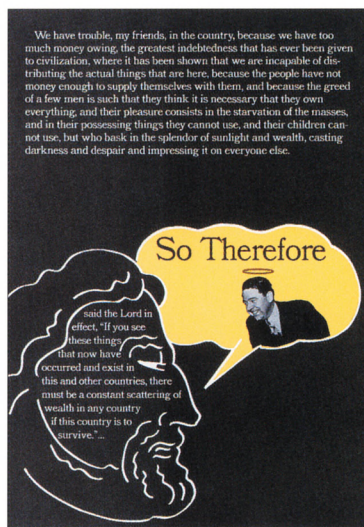
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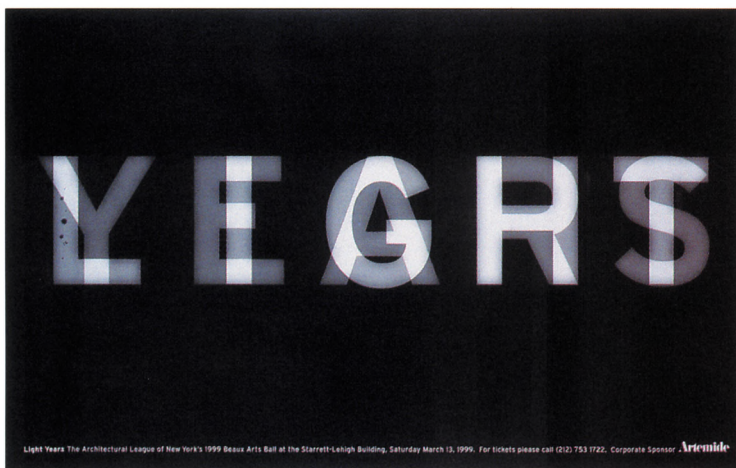


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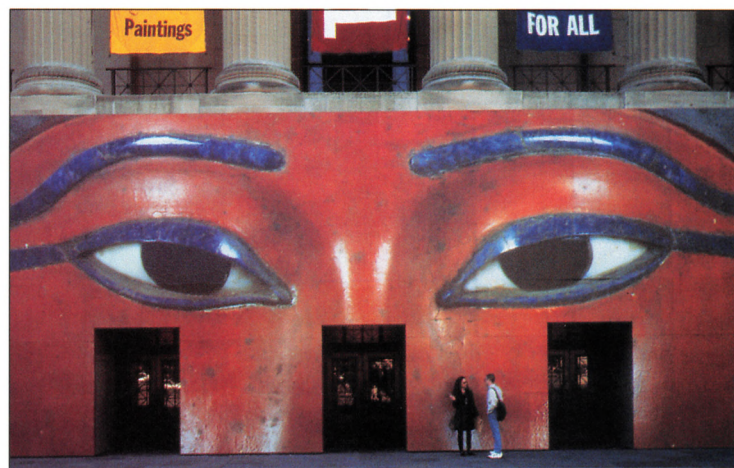




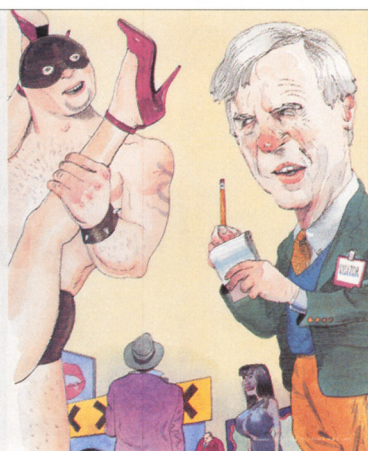
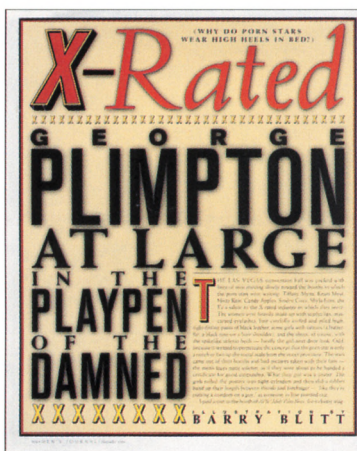




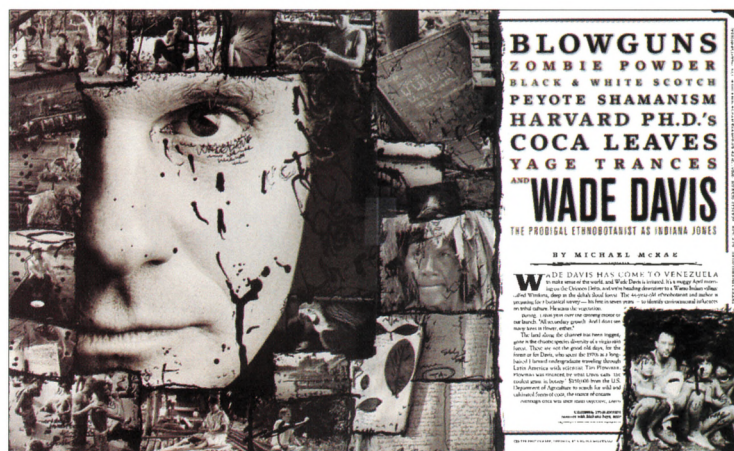
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**53, 54.** Self-promotion pieces for photographer Craig Cutler. Art director: Craig Cutler; designer: Scott Bremner.

**55, 56.** Spreads from *Garden Design*. Creative director: Michael Grossman; art director: Christin Gangi; designer (Fig. 55): Siobhan Hardy; illustrator (Fig. 55): Lauren Hicks; photographer (Fig. 56): Charles Jones; photo editor: Lauren Hicks.

**57.** Strathmore Papers promotional book *Seeing: Doubletakes*. Design firm: Designframe; art director: Michael McGinn; designers: Sharon Gresh, Alexander Polakov, Kazuo Akiyama; photographer: François Robert; writers: David Konigsberg, Alexander Polakov.

**58.** Promotional brochure for design firm Illustrissimo. Illustrator: LeMaitre Pascal.

**59.** Poster for Architectural League of New York. Design firm: Pentagram Design; art director: Michael Bierut; designer: Nicole Trice.

**60.** Façade of the Brooklyn Museum of Art. Design firm: Pentagram Design; art director: Paula Scher; designers: Paula Scher, Anke Stohmann, Keith Daigle.

**61, 62.** Spreads from *Men's Journal*. Art director: Michael Lawton; illustrator (Fig. 61): Barry Blitt; photo editor (Fig. 62): Lisa Bentiregna; photographers

(Fig. 62): Virginia Sherwood, Wade Davis, Michael McCrae.

**63.** Packaging for State of Mind toiletries line. Design firm: Desgrappes Gobé; art director: Susan Berson; designer: Deirdre Tighe; photographer: Paul Tillinghast; client: CBI Laboratories.

**64.** Packaging for Origins, a natural sleeping-aid mist. Designer/illustrator: Paul Boucher; photographer: Earl Ripling.

**65.** Symbol for NYC Net Watch. Designer/illustrator: Isaac Paris/I. Paris Design.

**66.** Logo for Good Dog Press. Designer: Edward Walter/Edward Walter Design.



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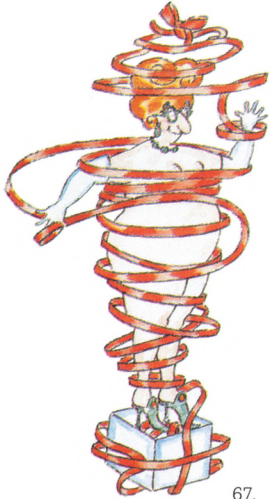


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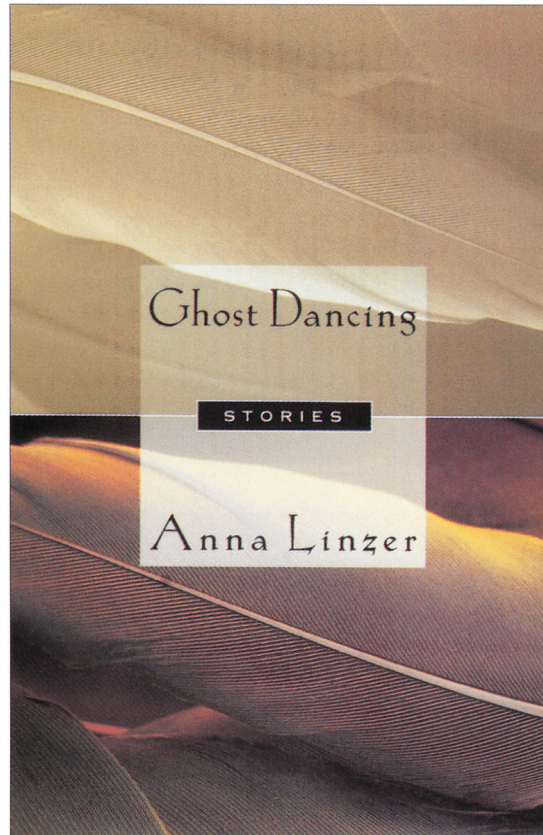




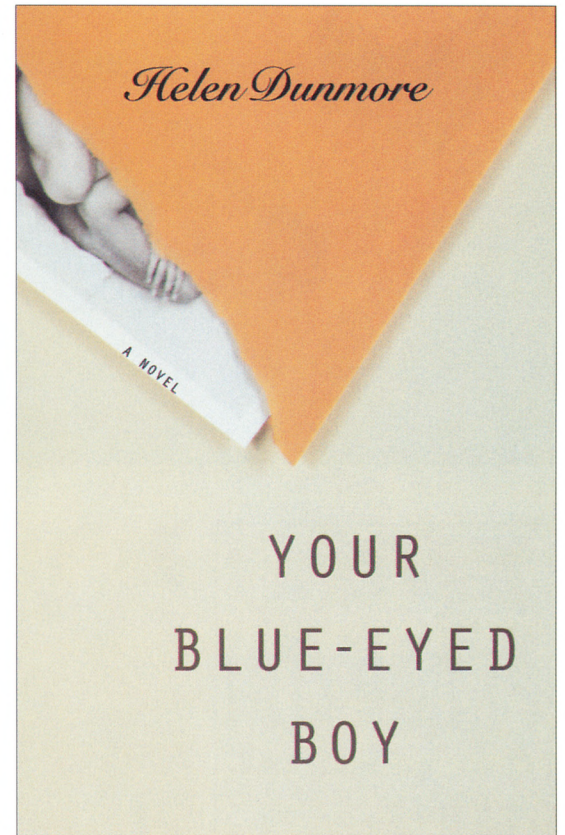
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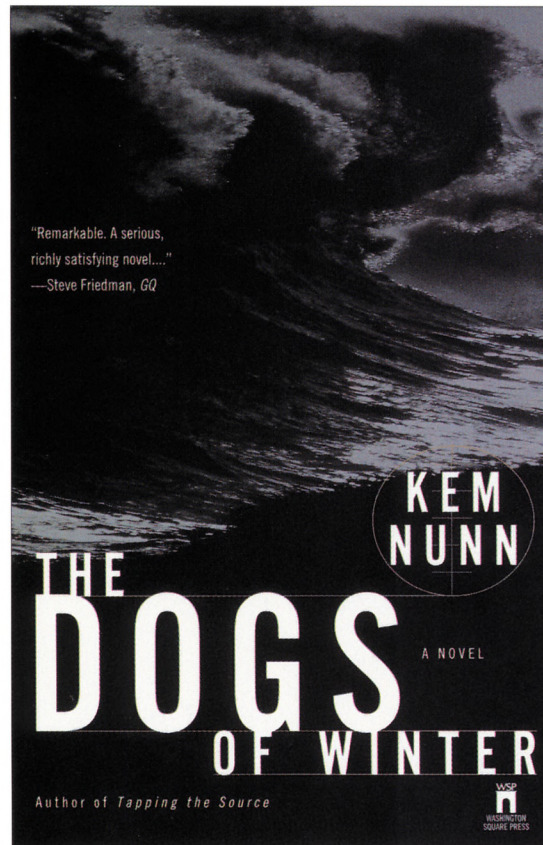
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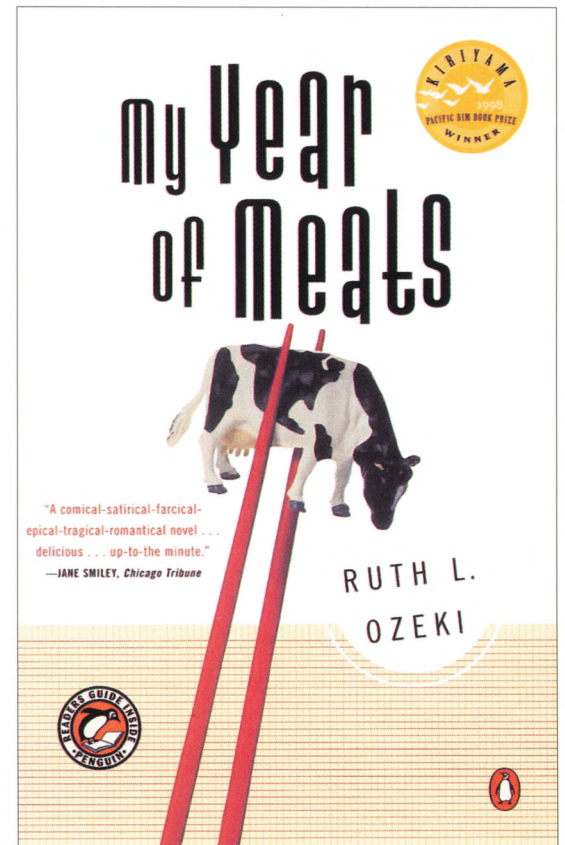
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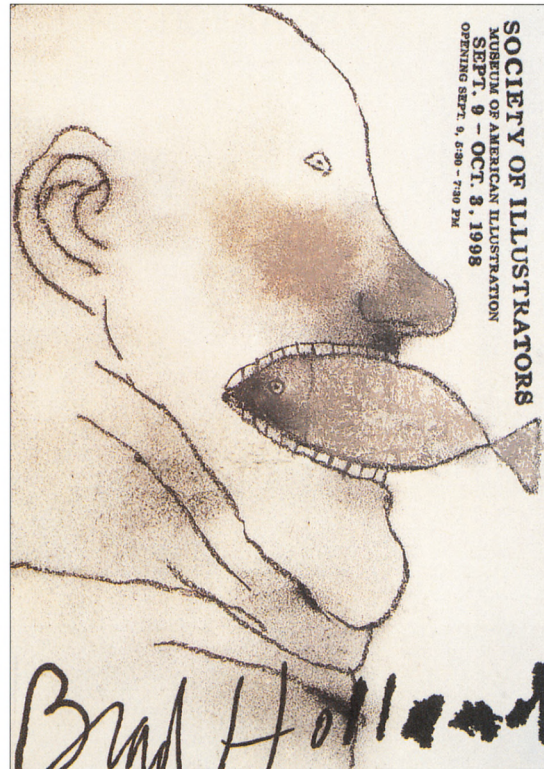




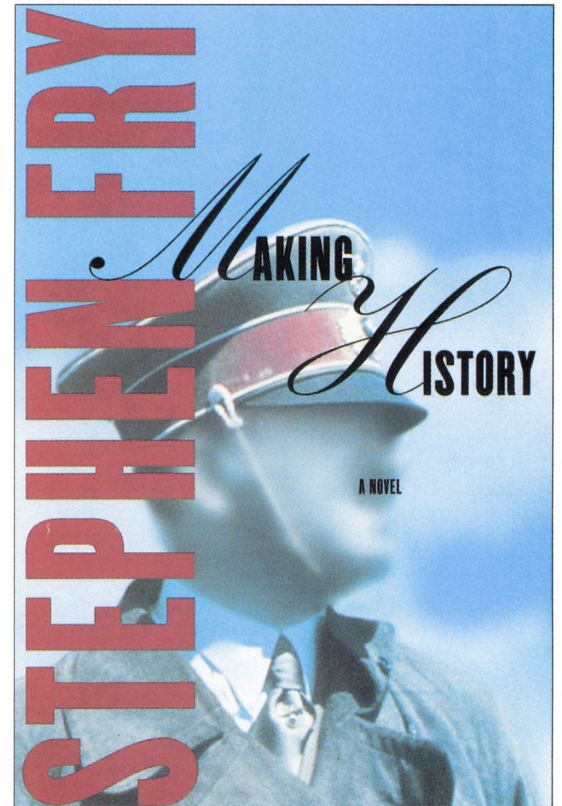
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**67, 68.** Greeting-card illustrations for Graphique de France. Illustrator: Victoria Roberts.

**69.** Book jacket for St. Martin's Press. Design firm: Grafik/Arts; art director: Henry Sen Yee; designer: Robin Locke Monda; photographer: Roger Camp.

**70.** Book jacket for Little, Brown & Co. Art director: Michael Ian Kaye; designer: Leslie Goldman.

**71.** Book jacket for Pocket Books. Art director: Paolo Pepe; designer: Joseph Perez; photographer: G. Motil.

**72.** Book jacket for Penguin/Viking. Art director: Paul Buckley; designer: Jennifer Heisey; photographer: P. Derek Askem.

**73.** Self-promotion for Byron Cheng. Designer/illustrator: Byron Cheng.

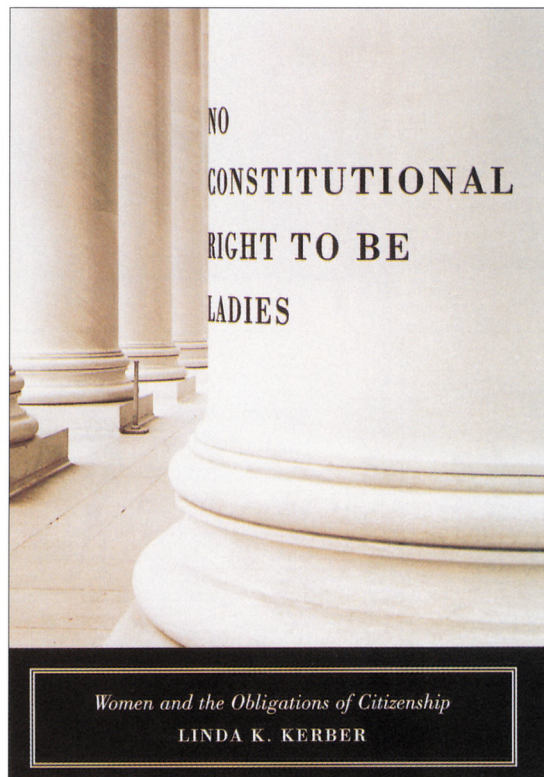
**74.** Greeting card for Paul Shaw/Letter Design. Designer: Paul Shaw.

**75.** Promotional postcard for an exhibition of work by illustrator Brad Holland. Designer: Jim McCune.

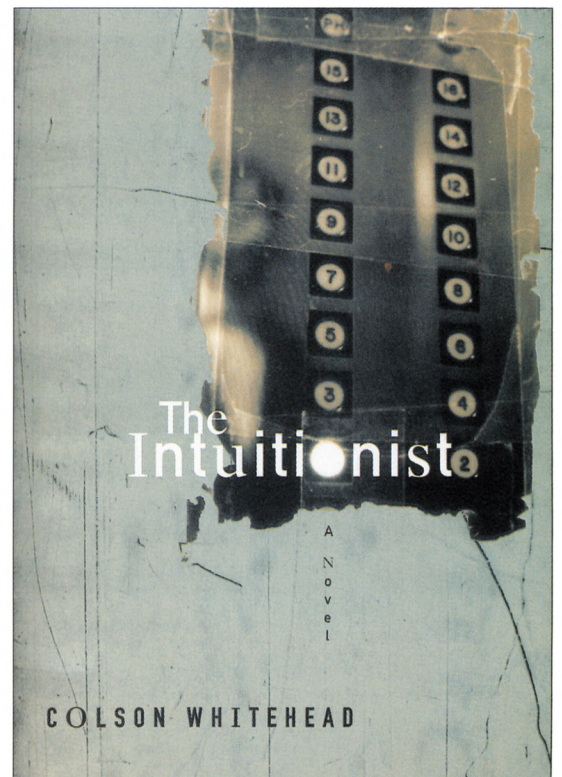
**76.** Book jacket for Random House. Art director: Robbin Schiff; designer: Gabrielle Bordwin; photograph: Popperfoto/Archive Photo.

**77.** Book jacket for Farrar, Straus & Giroux. Art director: Susan Mitchell; designer: Lynn Buckley; photographer: David Sokosh.

**78.** Book jacket for Doubleday book. Art director: Calvin Chu; photographer: Jane Yeomans.



77.



78.



**Ballet Tech**

TUESDAY, APRIL 6 - SUNDAY, MAY 9 JOYCE CHARGE: 212-242-0800 JOYCE The Joyce Theater 175 Eighth Ave at 18th St

**BBAALLLEETTTEECCHH**

79.

**oxymoron**

volume 2

The Arts and Sciences Annual

**THE FRINGE**

80.

**Between the Living and the Dead**

SHARK FISHING FROM THE SWIMMERS' BEACH WAS STUPID AND DANGEROUS. WE COULDN'T QUITE LET IT GO

BY MADISON SMARTT BELL ILLUSTRATION BY BRAD HOLLAND

81.

ARTICLE BY LYNNE L. HALL

Do we really have to get old?

Not according to a growing number of doctors and scientists.

These experts say that far from being inevitable, aging is a disease, and with the right combination of treatments, including some still in research labs, it's a disease that can be cured.

**NEXT STOP immortality**

PAINTING BY MARCO I. VENTURA

82.

**A Cur Above**

BY JONATHAN RUCKON

Big investments can big discounts on fees from funds and financial advisers.

83.

**Wealth Preservation**

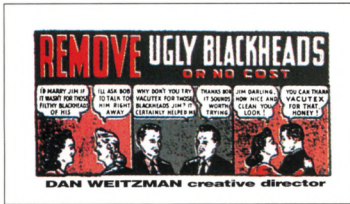
Present And Accounted For

With a donor advised fund, you can take a deduction now on gifts your charities will receive later. By Deborah L. Jacobs

**What to Ask a Donor-Advised Fund**

84.





85.

79. Poster for Ballet Tech. Designers: Paula Scher, Anke Stohlmann/Pentagram Design.

80. Cover of *Oxymoron*, an annual publication of The Pushpin Group. Art director/illustrator: Seymour Chwast.

81. Spread from *The Washington Post Magazine*. Illustrator: Brad Holland; art director: Kelly Doe.

82. Spread from *Penthouse*. Art director: Nicholas E. Torello; illustrator: Marco J. Ventura; creative arts director: Frank Devino.

83, 84. Spreads from *Bloomberg Personal Finance*. Illustrator: Ivetta Federova; art director: Frank Tagariello.

85. Business card for Hart & Weitz Ads. Designer/illustrator: Thomas Hart; writer: Dan Weitzman.

86. Poster for Theater S's production of Edward Albee's *The American Dream*. Designer: Michael Bierut/Pentagram Design.

87. Poster for The Hague's "Appeal for Peace." Designer: Seymour Chwast/The Pushpin Group.

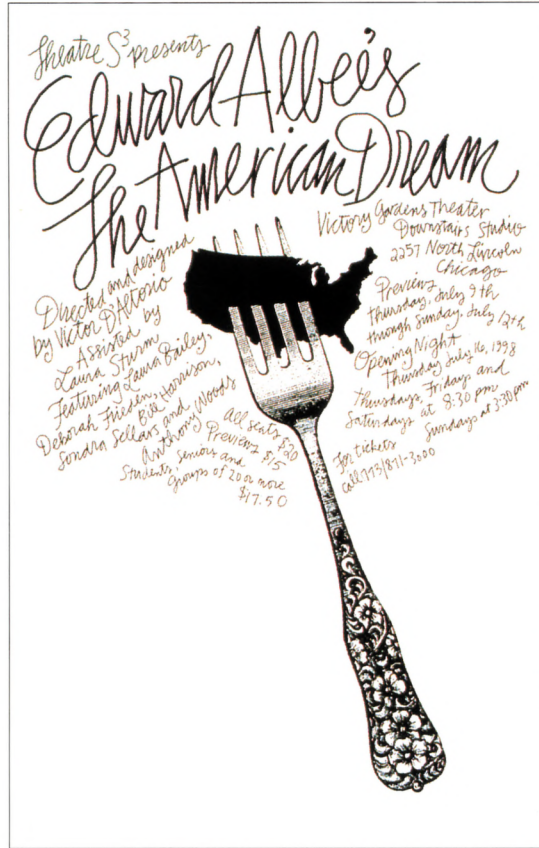
88. Logo for pizza restaurant chain Mama Za's. Design firm: Nitrous; designer: Steve Papageorge; illustrator: Jennifer Beck Harris.

89. Poster for the Skyscraper Museum. Designer: Michael Gericke/Pentagram Design.

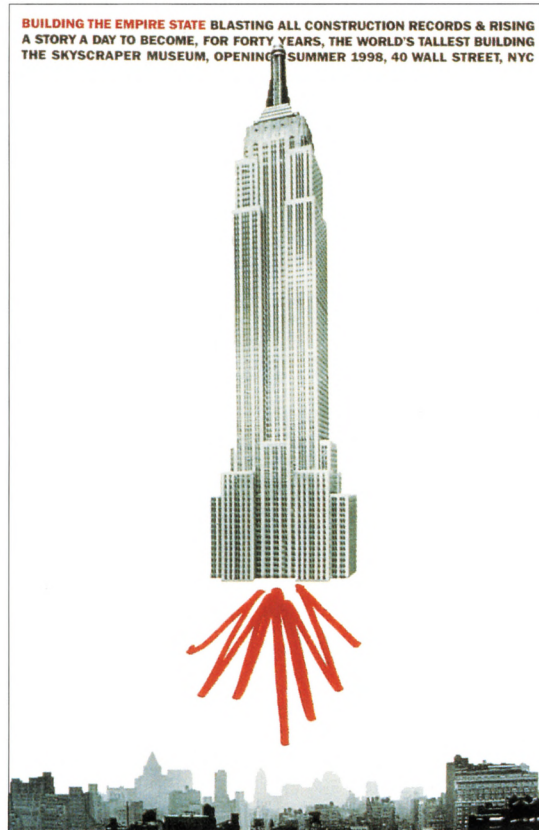
90. Poster for an event by the New York chapter of the American Institute of Architects. Designer: Michael Gericke/Pentagram Design.



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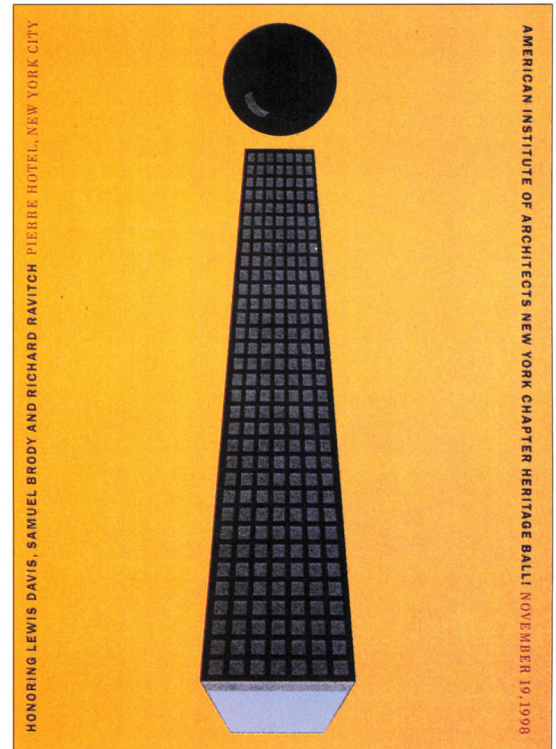
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Photo: Dan Wilby

91.

**91.** T-shirt for Family Circle Cup's Chartreuse Gallagher Press Tournament, a tennis series for media members. Design firm: Leibowitz Communications; art director: Paul Leibowitz; designer: Rick Bargmann.

**92.** Program of the 1998 New York Underground Film Festival. Design firm: Smay Vision; art directors: Phil Yarnall, Stan Stanski; photographer: Phil Yarnall.

**93.** Christmas catalog for retailer Neiman-Marcus. Illustrator: Jeffrey Fisher; art director: Eddie Nunns.

**94.** Symbol for Play On!, a nonprofit organization. Designer: Andrea Thomas.

**95.** Illustration from *The Utne Reader*. Illustrator: Philippe Weisbecker; art director: Lynn Phelps.

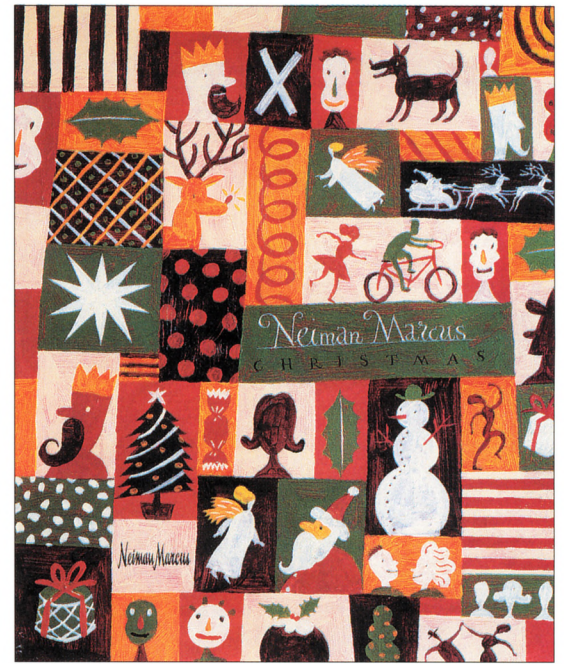
**96.** Self-promotional material. Illustrator: Jeffrey Fisher.

**97, 98.** T-shirts for Comedy Central program "Bob & Margaret." Designer: Vinny Sainato; illustrators: Alison Snowden, David Fine.

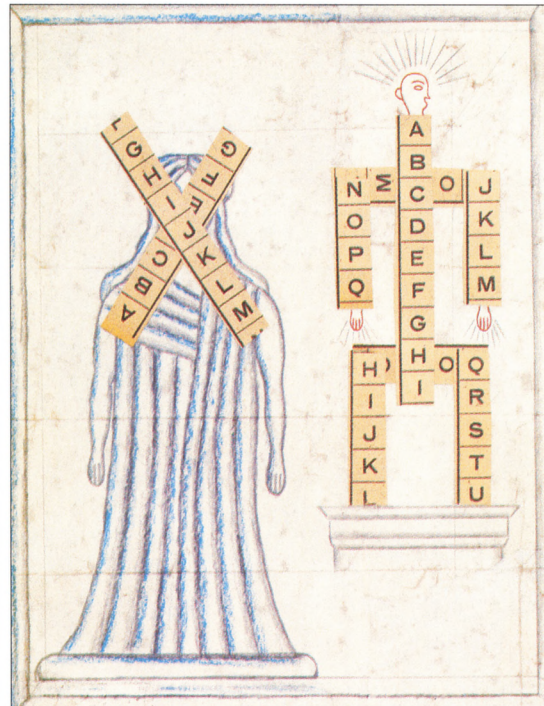
**99.** Ad for Janou Pakter, Inc. Designer/illustrator: Alexander Gelman/Design Machine.



92.



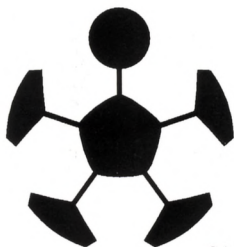
93.



95.



96.



94.





Photo: Steffany Rubin

97.



Photo: Steffany Rubin

98.

**100.** Ad for Sony Corp. Agency: Lowe & Partners/SMS; art director: Chris Brignola; photographer: David Robbins; writer: Jay Sharfstein; chief creative officer: Lee Garfinkel; executive creative director: Gary Goldsmith.

**101.** Logo for Jamestown. Design firm: Edward Walter Design; art director: Edward Walter; designer: Manfred Junkert.

**102.** Poster for Columbia Artists' and Arielle 'Tepper's production of *Trainspotting*. Design firm: Spot Design; art director: Drew Hodges; designer: Sandra Planeta; photographer: James Smolka.

**103.** Promotional brochure for Fox River Paper Co. Design firm: Milton Glaser Inc.; art director: Rich Rico/Via Marketing & Design; designer/illustrator: Milton Glaser.



101.



99.

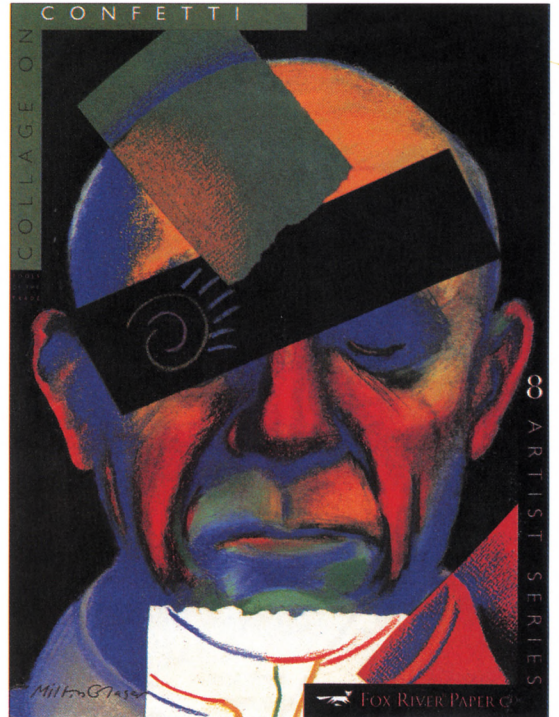


COLUMBIA ARTISTS' ARIELLE TEPPER HERE TRAINSPOTTING STARRING HARRY GIBSON  
 WITH THE MUSIC BY IRVINE WELSH WITH TESSA AUERMONOIS DARA COLEMAN SEBASTIAN ROCHE SETH ULLIAN  
 BY BRIAN JOE ROBINSON DARRIN KIRBY JEFFREY KOGAN QUINN KIRBY JULIE ROBBINS WITH BRIAN RAYMOND D. SCHLICK  
 QUINN JAY BINDER & ASSOC./AMY KOTTS WITH BRIAN THE PUBLICITY OFFICE BUREAU THE KARPIS GROUP  
 PRODUCED BY ALDO SCIOFANI WRITTEN BY HARRY GIBSON DIRECTED BY HARRY GIBSON  
**PLAYERS THEATRE 115 MacDOUGAL STREET**

102.

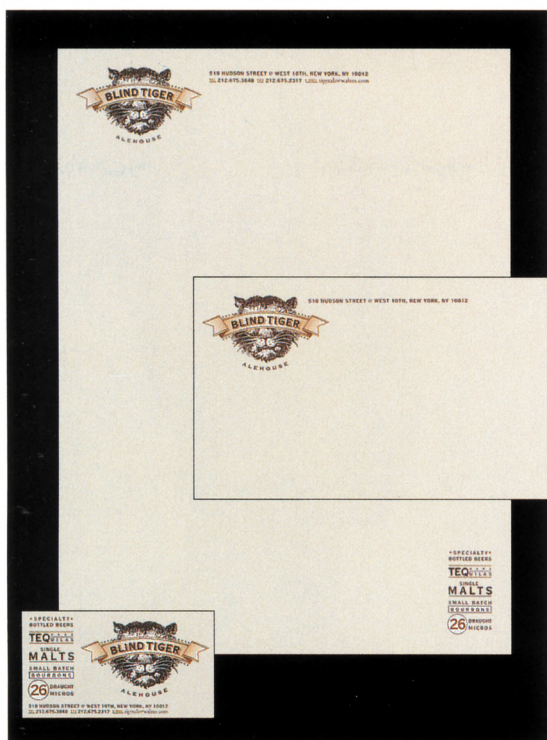


100.



103.





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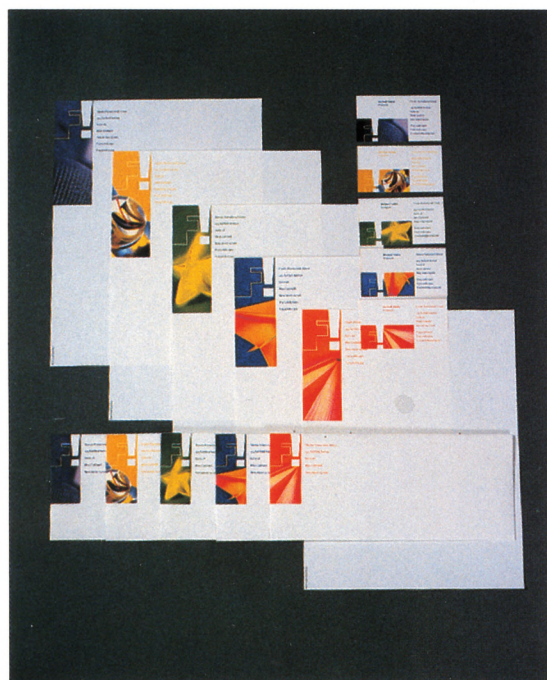
105.



106.



107.



108.



109.

- 104.** Stationery for the Blind Tiger pub. Designer: Lisa Mazur/Lisa Mazur Design.
- 105.** Stationery for The Little Orchestra Society. Art director: Lisa Mazur/Lisa Mazur Design.
- 106.** Cover of Sony Classical CD *Jazz in Film*. Art director: Giulio Turturro; photographer: Joseph Pluchino.
- 107.** Packaging for Atlantic Records CD *Dosage*. Art director: Benjamin Niles; photographer: Yves Botalico.
- 108.** Stationery for Friedin Group. Design firm: Decker Design; art director: Lynda Decker; designers/illustrators: Lynda Decker, Kevin Lamb.
- 109.** 1997 annual report for Dow Jones. Design firm: Belk Mignogna Associates; art directors: Howard Belk, Hans Neubert; designers: Craig Williamson, Brad Trost.



110.





111.

**110.** Logo for American Collectronix. Designer: Edward Walter/Edward Walter Design.

**111.** Illustrations for Fashion Institute of Technology. Illustrator: Scott Menchin; art director: Harold Burch.

**112.** Illustration for *The Washington Post*. Illustrator: Ivetta Federova; art director: Alice Kresse.

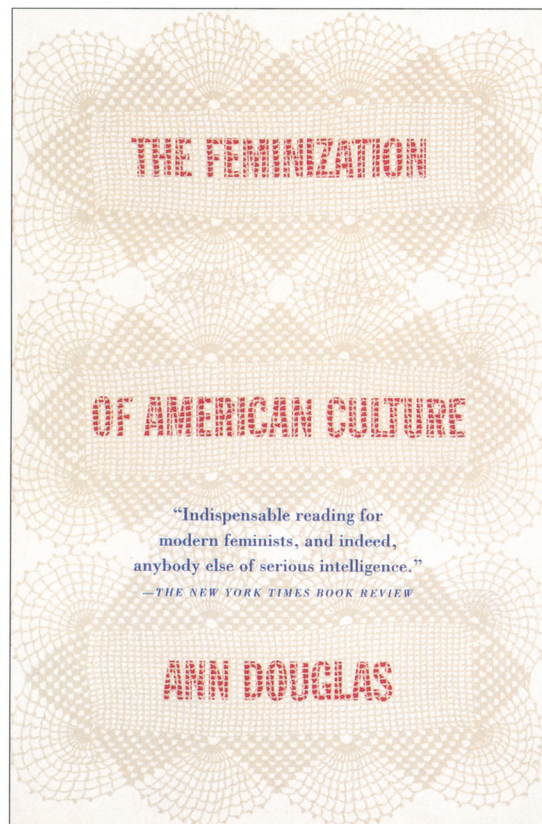
**113.** Cover of *Metropolis*. Art director: William van Roden.

**114.** Book jacket for Farrar, Straus & Giroux. Art director: Susan Mitchell; designer: Lynn Buckley; illustrator: Anna Bertha Johnson.

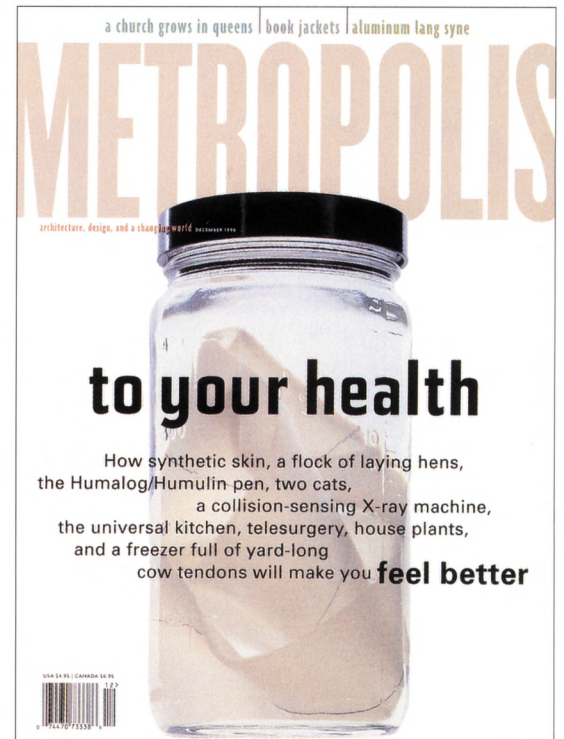
**115.** Ad for Fifth Avenue Stamp Gallery. Agency: Hampel/Stefanides; art director/writer: Ari Merkin; creative directors: Larry Hampel, Dean Stefanides.



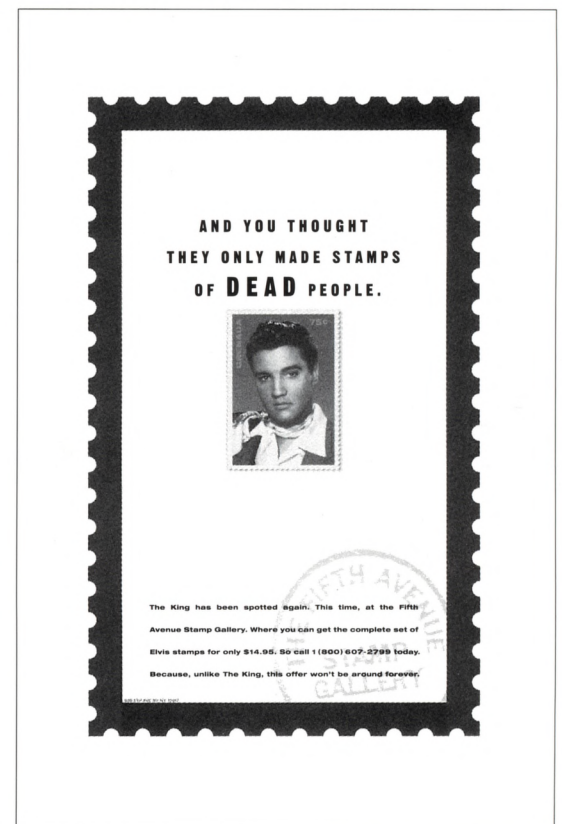
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114.

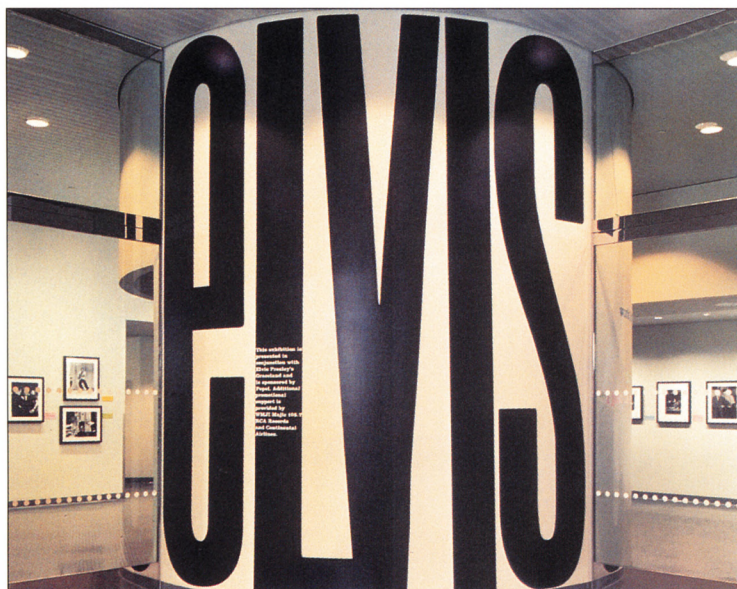
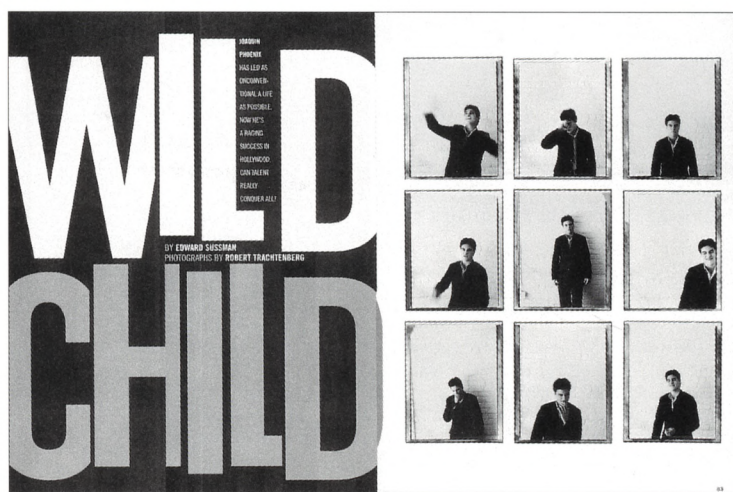
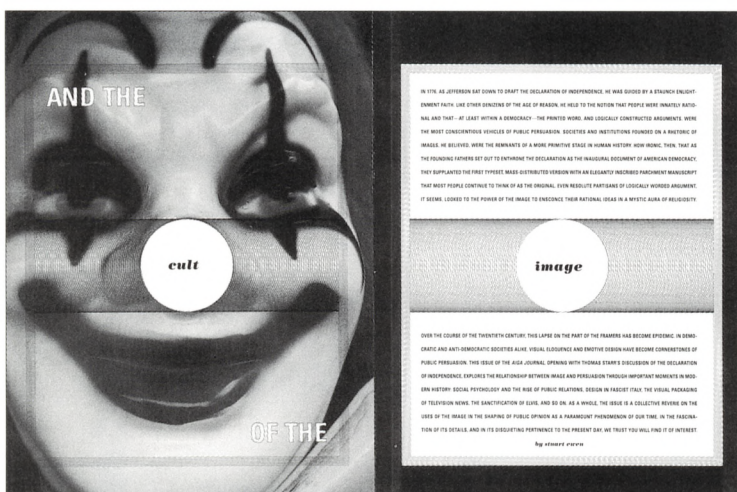
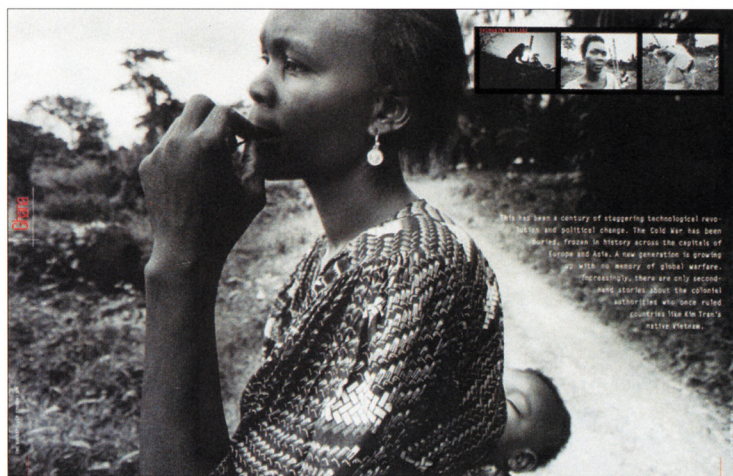
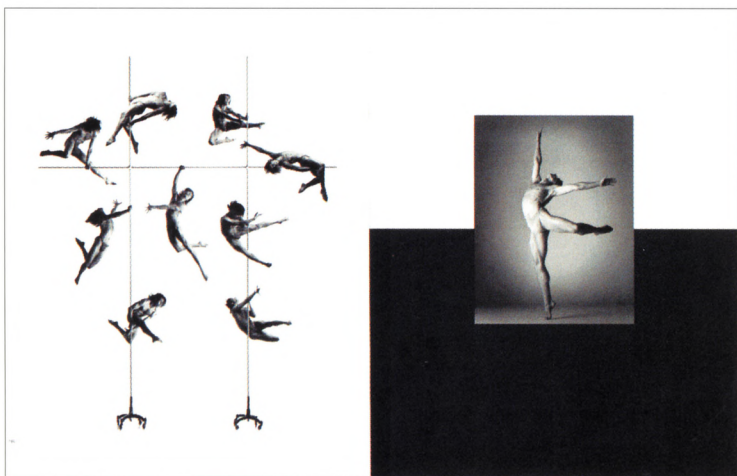


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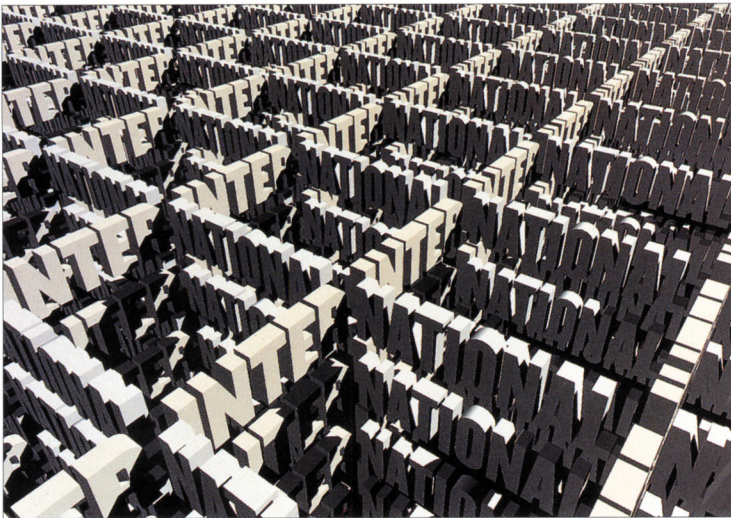


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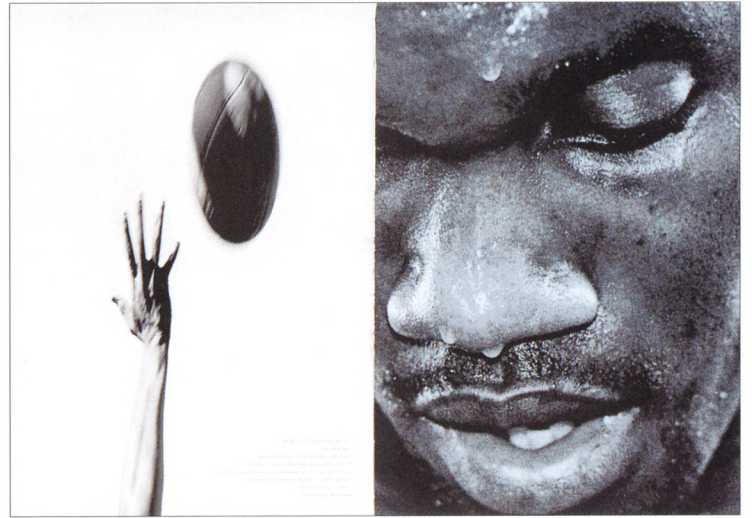




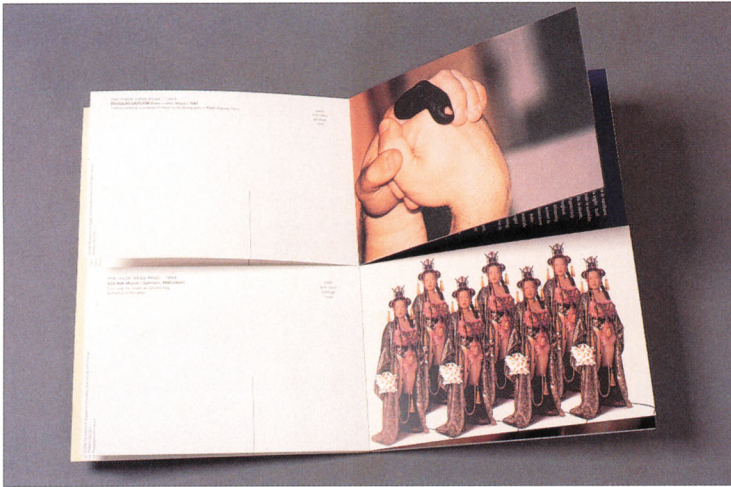




122.



123.



124.



125.

**116.** Spread from Graphis book *Passion & Line: Photographs of Dancers*. Design firm: Schatz/Ornstein Studio; art director/photographer: Howard Schatz; designer: Ken Carbone.

**117.** 1998 annual report for the Rockefeller Foundation. Design firm: Emerson Wajdowicz Studios; art director: Jurek Wajdowicz; designers: Lisa LaRoche, Jurek Wajdowicz; photographers: Antonin Kratochvil, Tomas Sennett.

**118.** Spread from *AIGA Journal*. Art director/photographer: Michael Ian Kaye; designer: John Fulbrook III.

**119.** Spread from *P.O.V.* Art director: Florian Bachleda; designer: Jesse Reyes; photographer: Robert Trachtenberg.

**120.** Elvis exhibit for Rock 'n' Roll Hall of Fame. Design firm: Pentagram Design; architects: James Biber, Michael Zweck-Bronner, Jim Cleary; designers: Michael Bierut, Katie Meaney.

**121.** Self-promotion for Word of Mouth Creative. Art director: Olivia Olkowski; designers: Frances Wanzic, Brian Walters, Olivia Olkowski; photographer: Doris Barnes.

**122.** Poster for International Design Center. Designer: Mirko Ilić/Mirko Ilić Corp.

**123.** Self-promotional material for photographer Todd Haimann. Design firm: Fader und Sohn.

**124.** Exhibition catalog for the Solomon R. Guggenheim Museum's Hugo Boss Prize. Design firm: Lisa Billard Design; designers: Lisa Billard, Ting Ting Lee.

**125.** 1998 annual report for Mead. Design firm: Belk Mignogna Associates; art director: Howard Belk; designers: Darren Namaye, Hitomi Murai.

**126.** Spread from *The National Post*, a Canadian daily. Illustrator: Ricardo Vecchio; art director: Leanne Shapton.



126.





127.

**127.** Promotion for artists' representative Kate Larkworthy. Illustrator: Anja Kroencke.

**128.** Book jacket for Penguin/Viking. Art director: Paul Buckley; designer: Jennifer Heisey; illustrator: Marc Rosenthal.

**129.** 1998 annual report for Reebok. Design firm: Belk Mignogna Associates; art director: Wendy Blattner; designer: Darren Namaye.

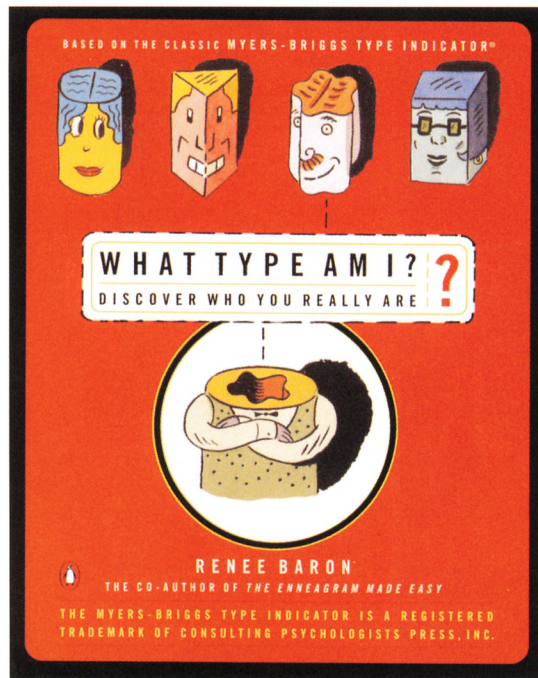
**130.** Holiday promotion for Nickelodeon. Art director: Laurie Hinzman; designer: Jennifer Juliano; illustrator: Richard McGuire.

**131.** Notebook promoting Nickelodeon's Kid Power program. Designer: Marie Hyon; illustrators: Steve Wacksman, Marie Hyon.

**132.** Book jacket for Random House. Designer: Daniel Rembert.

**133.** Collateral material for Origins Designer/illustrator: Paul Boucher; photographer: Chad Borke.

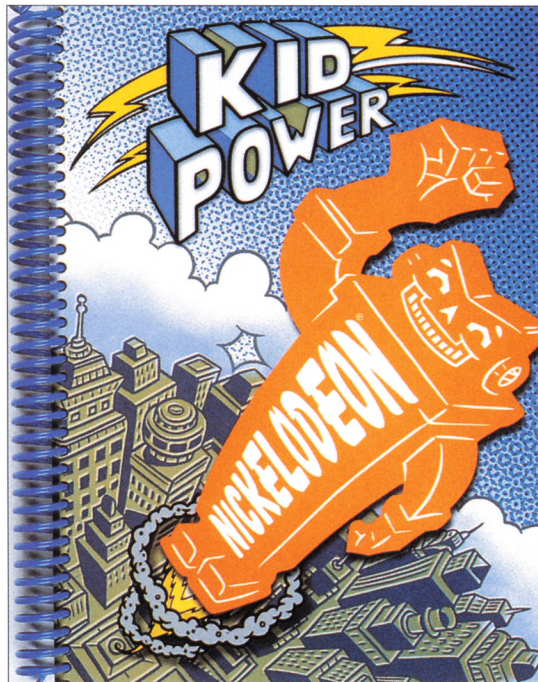
**134.** Circular for retailer Bed Bath & Beyond. Photographer: Michel Tcherevkoff; design firm: Berenter Greenhouse & Webster; art director: Sharon Occhipinti.



128.



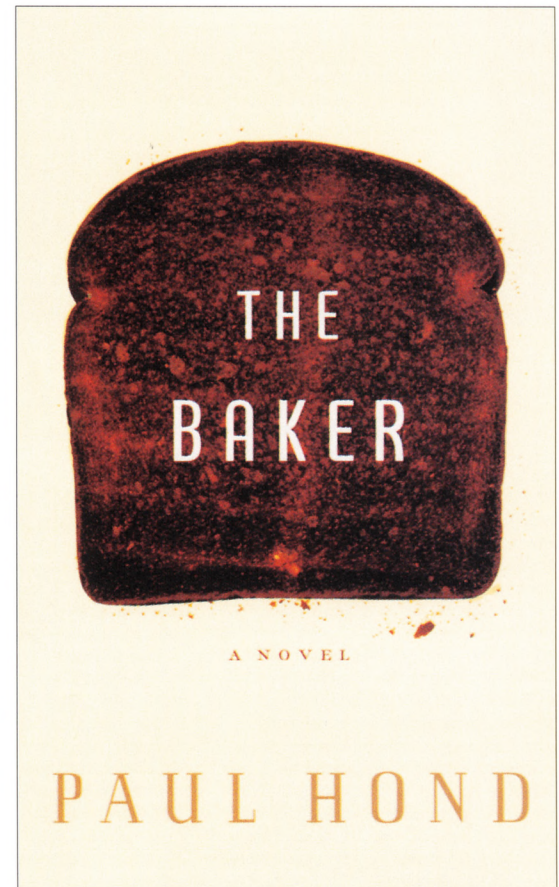
129.



131.



130.



132.





133.



136.



134.



137.



135.

**135.** Birth announcement for Emma Cilluffo. Designer/illustrator: Laurent Cilluffo; hand-sewing: Valérie Cardon.

**136.** Self-promotional brochure for photographer Carlton Davis. Design firm: Lloyd & Co., New York; art director: Doug Lloyd; designer: Alan Castro.

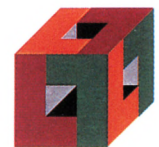
**137.** Delaware View Book for Jan Krukowski & Co. Design firm: Spot Design; art directors: Drew Hodges, Lia Chee; designers: Lia Chee, Sandra Planeta, Stella Bugbee; photographers: Graham MacIndoe, Klaus Schonwiese.

**138.** Self-promotional Halloween logo. Designer/illustrator: William McMillian/McMillian Design.

**139.** Identity for LeoLogic. Design firm: Pentagram Design; art directors: Woody Pirtle, John Klotnia; designers: Jang Kim, Chris Dunn.



138.



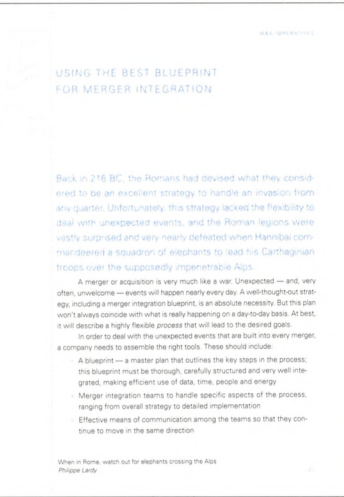
LeoLogic

139.





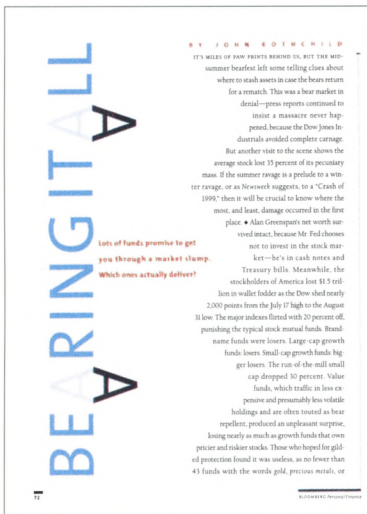




146.



147.



148.



149.



150.

**140-142.** Spreads from *Details*. Design director: Robert Newman; designers: John Giordani, Imaginary Forces (Fig. 141); photographer: Dan Winters (Figs. 140, 142).  
**143.** Spread from *Allure*. Art director: Naomi Winegrad Usher; designers: Geneve Doherty, Pui Kuen Wan; illustrator: Anja Kroencke.  
**144.** Ad for Dresdner, Kleinwort, Benson. Agency: OgilvyOne; art director: Felix Burgos; photographers: David Doubilet, Cary Wolinsky, Chris Johns; writers: Sandy Evans, Lynn Biederstandt, Todd Heyman.  
**145.** Ad for Smirnoff vodka. Agency: Lowe & Partners; art director: Earl Cavanah; photographer: Craig Cutler.  
**146.** Promotional brochure for Towers Perrin. Design firm: Belk Mignogna Associates; art directors: Steve Mignogna, Brett Gerstenblatt; designer: Hitomi Murai; illustrators: Andy Powell, Malcolm Tarlofsky, Philip Lardy, Stefano Vitale, Douglas Fryer, Greg Dearth.

**147** Self-promotional brochure for Orlando Vivas Inc. Designer/illustrator: Orlando Vivas; photographers: Toshi Tasaki, Geert Teuwen.  
**148.** Spread from *Bloomberg Personal Finance*. Illustrator: Peter Kuper; art director: Frank Tagariello; photographer: Glenn Castellano.  
**149.** Poster for Ford Motors' Ford Auto Repair. Design firm: Pao & Paws; agency: J. Walter Thompson New York; art directors: Imin Pao, Ivy Hu; designers: Imin Pao, Wist Hsu; illustrator: J. Otto Seibold.  
**150.** Coupon for Apocalypse Restaurant. Design firm: Pao & Paws; art directors: Imin Pao, Stella Tsai; designers: Nick Lin, Imin Pao; illustrator: Nick Lin.  
**151.** Logo for Icon software. Designer: Herman Castaneda/De Plano Group.  
**152.** Logo for Swig Burris Equities' residential building The Century. Design firm: NPM Advertising; designer: Nancy Merish; creative director: Harriet Walley.



152.

151.





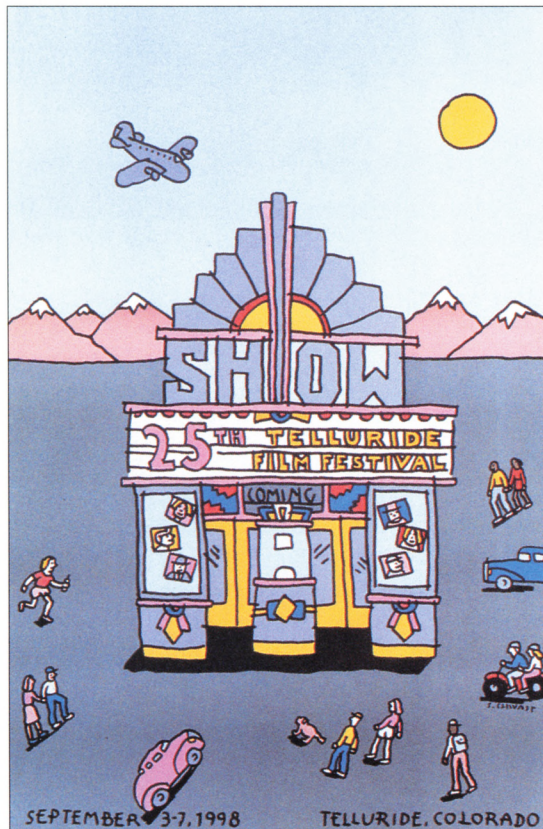
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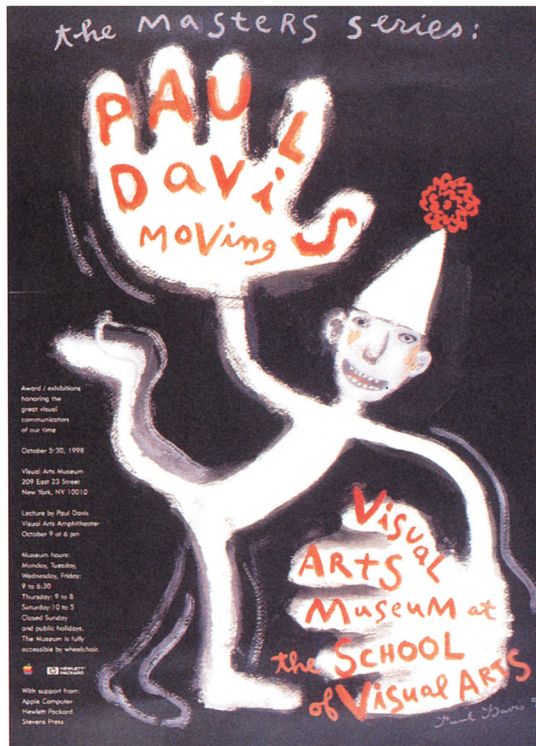
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155.



156.

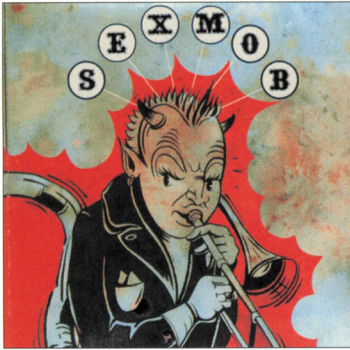


157.



158.





159.

**159.** Cover of Knitting Factory CD *Din of Inequity*. Art director: Kiku Yamaguchi; illustrator: Enrique Lozano; photographer: Michael Macioce.

**160.** Brochure for the New York Art Directors Club. Designer: Michele Trombley.

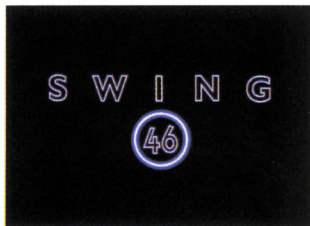
**161.** Promotion for Mohawk Paper Mills. Design firm: Pentagram Design; art director: Paula Scher; designers: Anke Stohlmann, Keith Daigle.

**162, 163.** Posters for Listerine. Agency: J. Walter Thompson New York; art director: Bill Shea; designer/illustrator: Thomas Hart.

**164, 165, 168.** Self-promotional greeting cards for Pao & Paws. Art directors: Ivy Hu, Imin Pao; designer: Imin Pao; illustrator: Sunny Hu.

**166.** Logo for Swing 46, a nightclub. Designer: Annette Berry/Annette Berry Design for the Chameleon Group.

**167.** Personal logo for Martha McMillian. Designer/illustrator: William McMillian/McMillian Design.



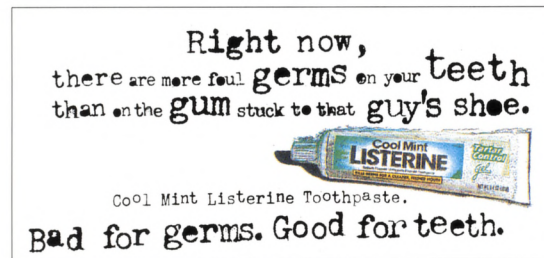
166.



160.



162.



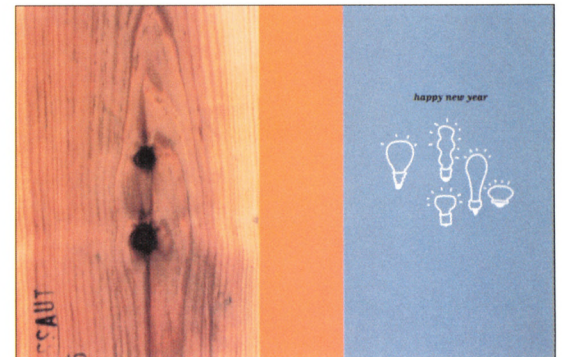
163.



167.



161.



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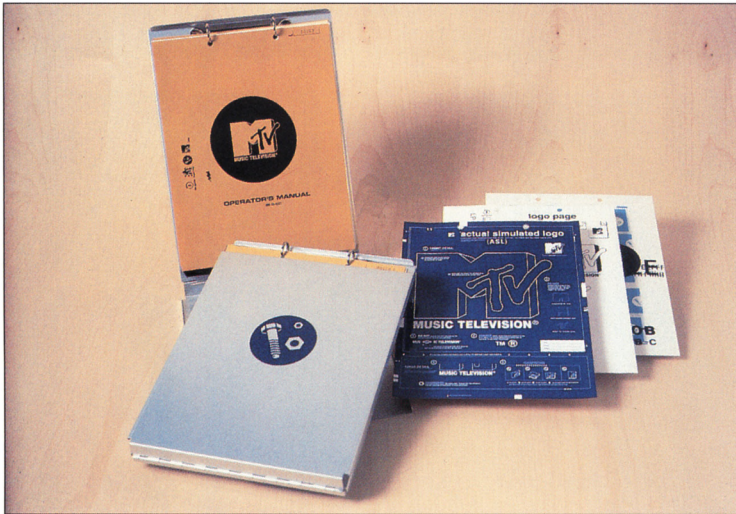


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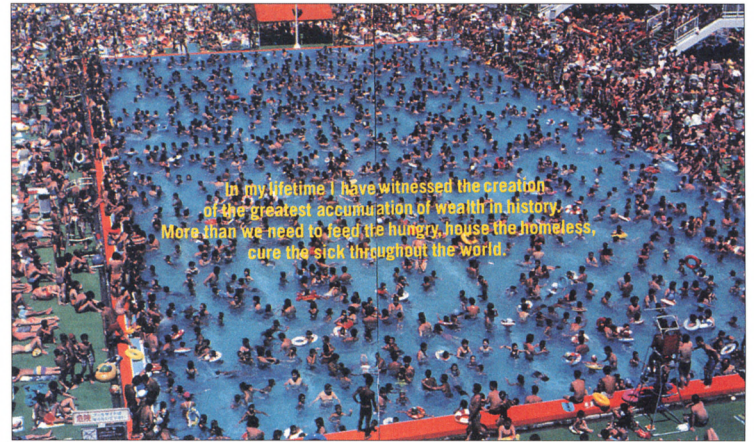


168.





169.



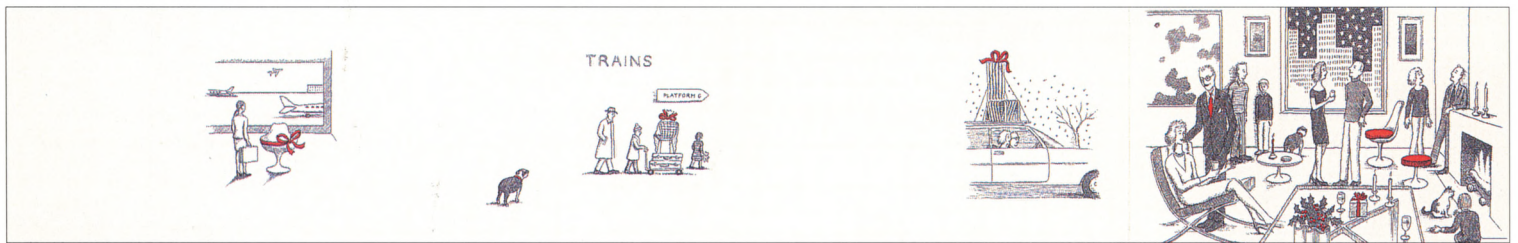
170.



171.



172.

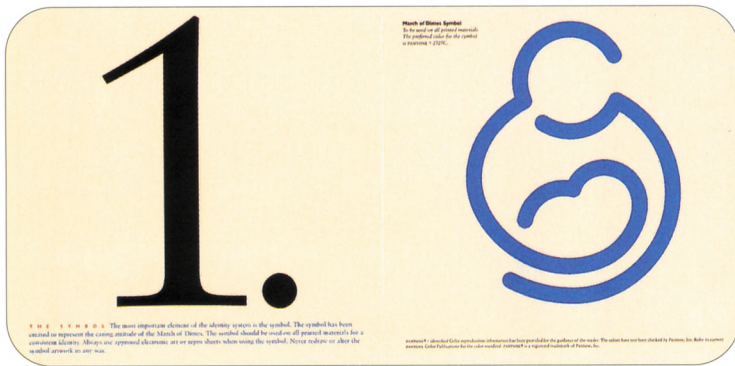


173.



174.





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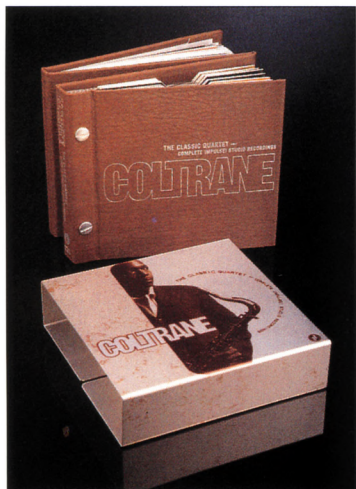
- 169.** MTV Consumer Products' Style Guide. Art director: Tracy Boychuk; designer: Jordan Nogee; creative director: Jeffrey Keyton.
- 170.** Spread from Booth-Clibborn Editions book *Tibor Kalman: Perverse Optimist*. Design firm: Pentagram Design; designers: Michael Bierut, Michael English, Tibor Kalman.
- 171.** Brochure on retirement services products for Transamerica. Design firm: Carpenter Group; art director: John Nishimoto; designer: Tia Adler; photographer: Fredrik Brodén.
- 172.** Ad for KPMG Peat Marwick. Agency: Lowe & Partners/SMS; art director: Gary Goldsmith; writer: Lee Garfinkel.
- 173.** Greeting card for Knoll. Design firm: 2x4; art director: Susan Sellers; illustrator: Pierre Le-Tan.
- 174.** Self-promotional book for Craig Cutler Studio. Art director/photographer: Craig Cutler; designer: Scott Bremner.

- 175.** Identity manual for the March of Dimes. Design firm: Pentagram Design; art director: Michael Bierut; designers: Brett Taylor, Jennifer Bernt Olsen; photographer: Richard Bachmann.
- 176.** Promotional towel for TV network Comedy Central. Design firm: MTV Networks Creative Services; creative directors: Scott Wadler, Cheryl Family; designer: Darren Cox; illustrator: Janice McDonnell; writer: Ken Saji; product development: Roberta Mintz.
- 177.** Spread from Todo Mundo book *Your Action World*. Design firm: Sagmeister Inc.; art directors: Stefan Sagmeister, David Byrne; designers: Stefan Sagmeister, Hjati Karlsson; photography: David Byrne, stock.
- 178.** Spread from *The Jungle ABC*, published by Hyperion Books for Children. Design firm: Callaway Editions; art director: Nicholas Callaway; designer: Toshiya Masuda; illustrator: Michael Roberts.
- 179.** Logo for ESPN on-air promo. Design firm: Phoenix Design Works; designer/illustrator: James M. Skiles.



179.





180.

**180.** Packaging for GRP Records' collection *The Classic Quartet*. Art director: Hollis A. King; designer: Isabelle Wong.

**181.** Ad for Excite Inc.'s female-musicians' concert tour, Lilith Fair. Agency: Ogilvy & Mather; art directors: Heidi Warner, Dave Laden; designer: Brian Collins; photographer: Reggie Casagrande; writers: Debbie Kashar, Dave Laden, Heidi Warner.

**182.** Concert poster for Pearl Jam. Designer/illustrator: Ward Sutton; art director: Barry Ament.

**183, 184.** Packaging for Sephora, a perfume retailer. Designer: Sayuri Shoji/Sayuri Shoji Studio; photographer: Takao Ikejiri; production consultant: David Seidler.

**185.** Promotion for the American Institute of Graphic Arts/Graphic Arts Technical Foundation. Design firm: Decker Design; art director: Lynda Decker; designers: Lynda Decker, Heather Cahoon.

**186.** Book jacket for Penguin. Art director: Paul Buckley; designer: Jesse Marinoff Reyes; photographer: Kevin Westenberg.

**187.** Book jacket for Random House. Art director: Robbin Schiff; photography: Jane Yeomans (top), Clyde H. Smith/F. Stop Pictures.

**188, 189.** Front and back cover of *White Stains/The Devil's Advocate*, two books in one, for the Quality Paperback Book Club. Designer: Sherry H. Sumerlin; illustrator: Trisha Krauss.

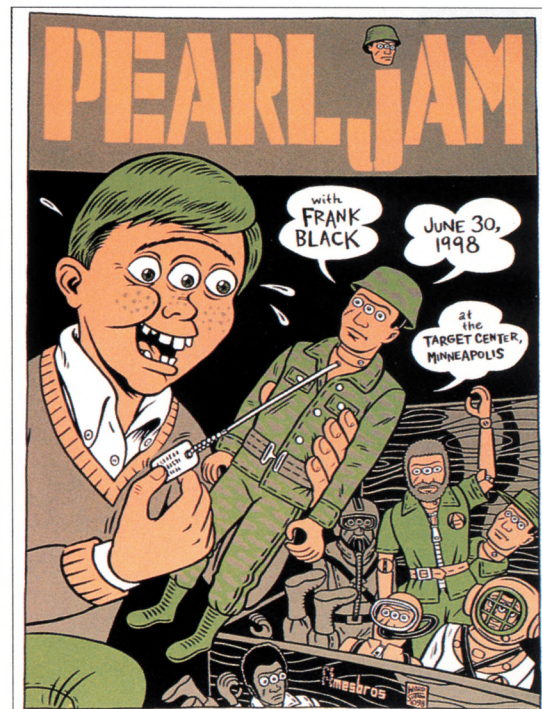
**190.** Cover of *Your Company*. Illustrator: Ward Sutton; art director: Traci Churchill.

**191.** Poster for French Toast Productions. Design firm: Spot Design; art director: Drew Hodges; designer: Kevin Brainard.

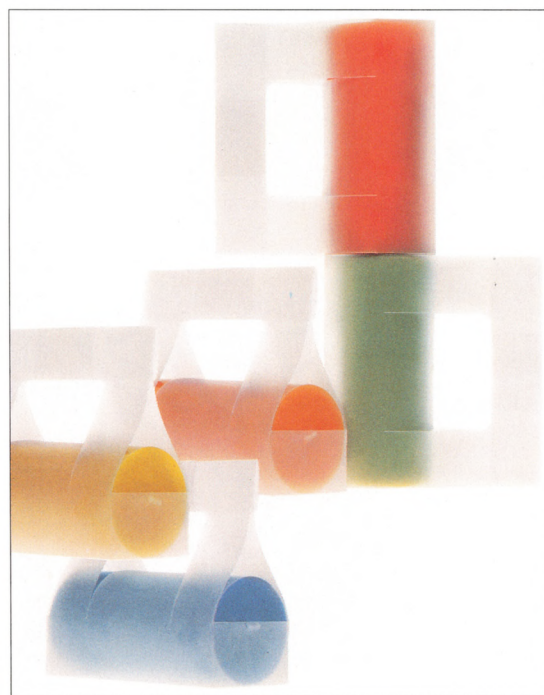
**192.** Personal logo for David R. Pedowitz. Designer/illustrator: Robin Koffler/Koffler Design.



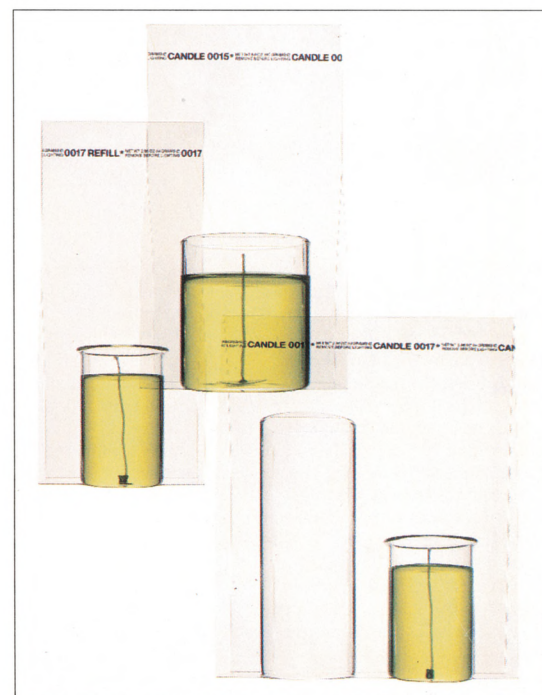
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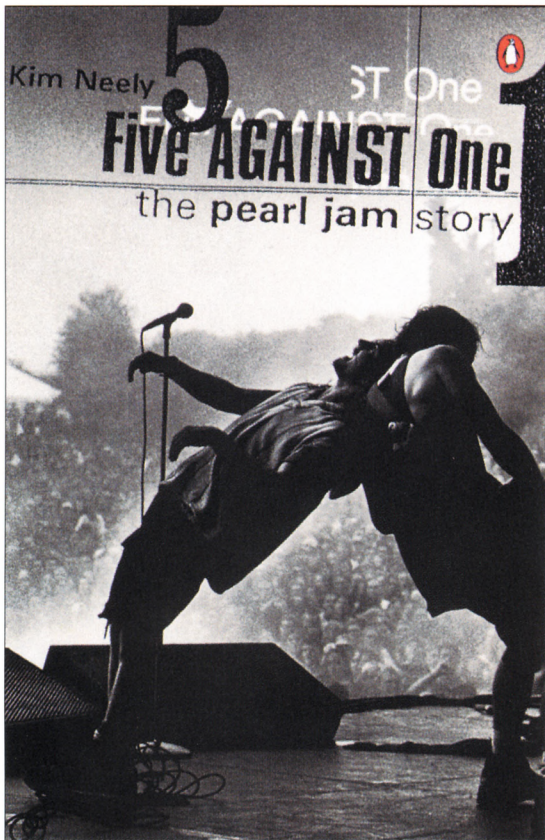


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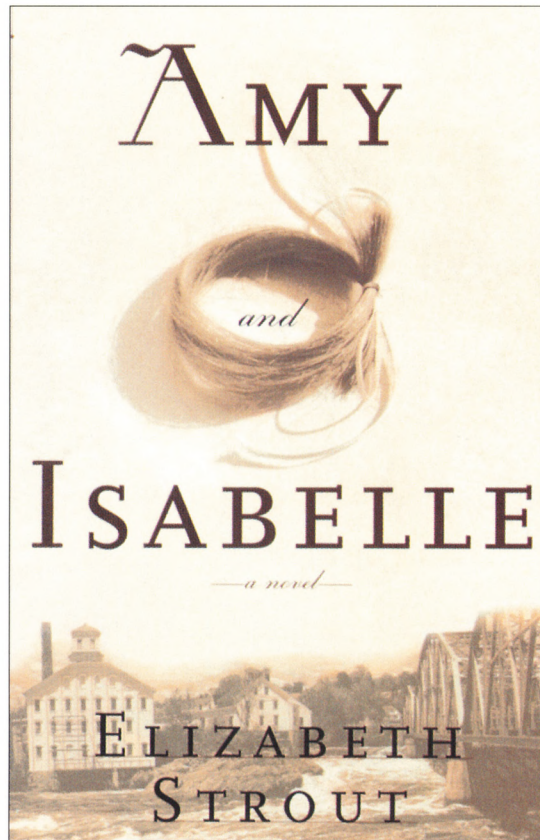


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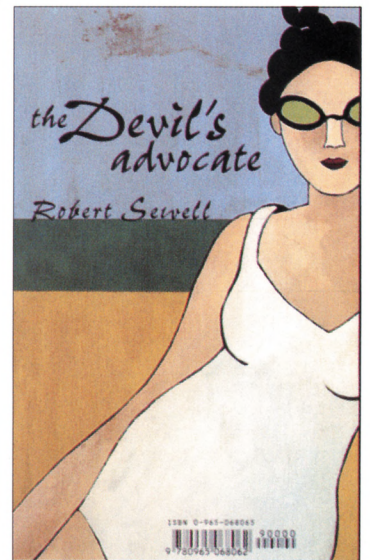
186.



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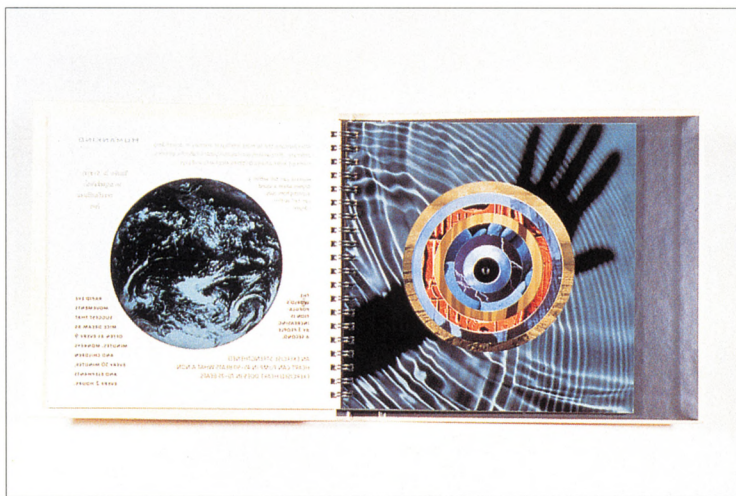




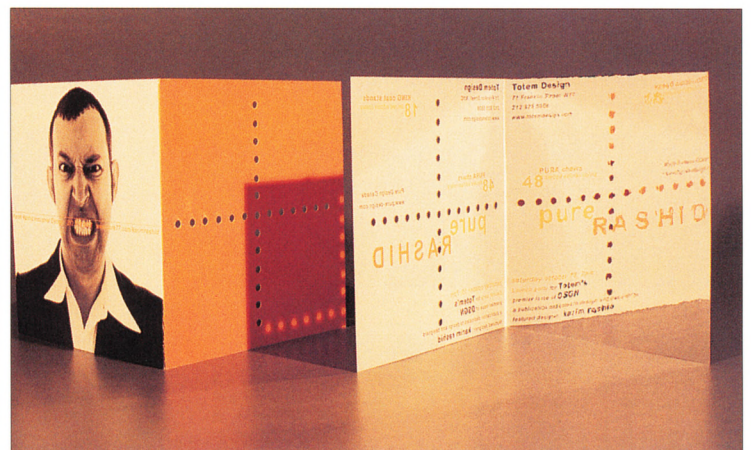
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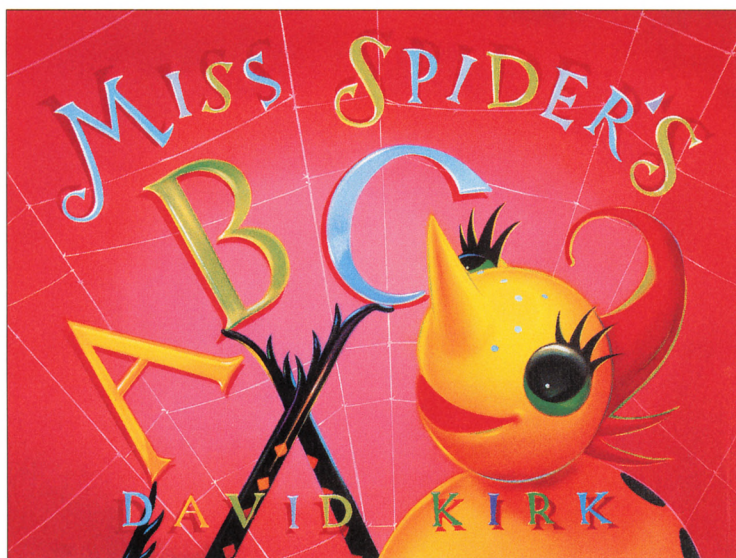
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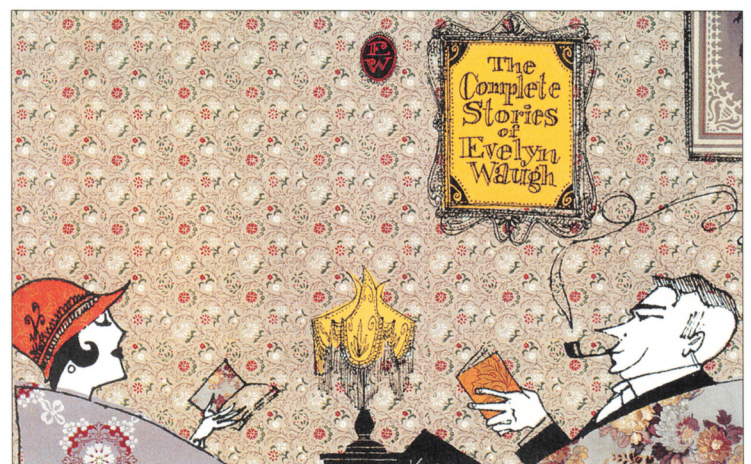
195.



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**193.** Spread from Workman Publishing book *The Runaway Beard*. Designer: Paul Gamarello; illustrator: Marc Rosenthal.

**194.** Promotion for Nike Taiwan. Design firm: Pao & Paws; art directors: Ivy Hu, Imin Pao; designers: Kevin Hsu, Imin Pao.

**195.** Promotional book for Iridium's glow-in-the-dark cellular phone.

Agency: Ammirati, Puris, Lintas; design firm: Carol Bokuniewicz Design; art director: Carol Bokuniewicz; designer: Fiona Spear; writer: John Smallwood; creative director: David Schaller.

**196.** Invitation for retailer Totem/Pure Design. Design firm: Karim Rashid Inc.; art director: Karim Rashid; designer: Michelle Badalich.

**197.** Book jacket for Scholastic. Design firm: Callaway & Kirk; art director: Nicholas Callaway; designer: Toshiya Masuda; illustrator: David Kirk.

**198.** Book jacket for Little, Brown & Co. book. Art director: Michael Ian Kaye; designer: Rymn Massand; illustrator: Bill Brown.

**199.** Logo for Choreo Collective, dance company. Designer/illustrator: David N. Ferris.

**200.** Paperback cover for Simon & Schuster. Art director: Cherlynn Li; designer: Paul Smith; illustrator: Erika Lopez.

**201.** Poster for the Opera of Philadelphia. Designer/illustrator: Rafal Olbinski/Olbinski Studio.

**202.** Illustration for *Details*. Design director: Robert Newman; designer: John Giordani; illustrator: Sue Coe.

**203.** Personal logo for Susan K. Danials. Design firm: Kuo Design; art director: Sam Kuo; designer: Bongchan Kim.

**204.** Brochure for Anni Kuan Design. Design firm: Sagmeister Inc.; art director: Stefan Sagmeister; designers: Stefan Sagmeister, Hjati Karlsson; illustrator: Martin Woodtli; photographer: Tom Schierlitz.

**205.** Ad for the Brooklyn Museum of Art. Agency: OgilvyOne; designer: Alfredo Rossi; photoillustration: Brooklyn Museum of Art, Magic Graphics; writer: Mark Drossman; executive creative director: Bruce Lee; creative director: Todd Heyman.



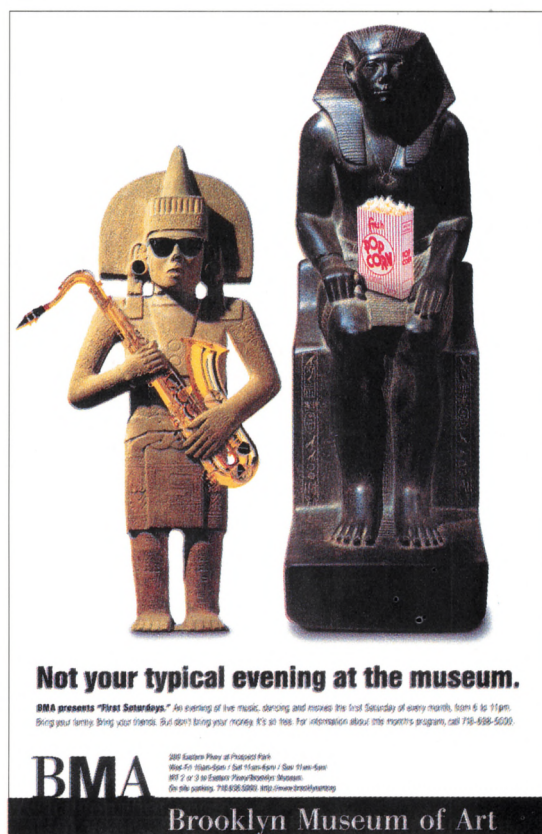
201.



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205.



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206.

**206.** Promotional flipbook for UJC  
Design firm: United Jewish Communities;  
designer: Mooki Saltzman; illustrator:  
Rowan Barnes-Murphy.

**207.** American Showcase's *Silk  
Showcase Photography 6*. Art directors:  
Susan Easton, Karen Hadam, Dan  
Dyksen; designer: Easton Design; cover  
photographers: Sandi Fellman, Craig  
Cutler, Stephen Wilkes; production  
director: Zulema Rodriguez.

**208.** Self-promotional package.  
Designer/illustrator: Ann Fisher.

**209.** Packaging for Verve Records CD  
*Light As a Feather*. Art directors:  
Patricia Lie, Hat Nguyen; designer:  
Motoko Hada; photographer: Giuseppe  
Pino, Yukio Ichikawa; Bruce W. Talamon.

**210.** Packaging for Sony CD *From  
Gershwin's Time*. Design firm: Mirko  
Ilić Corp.; art director: Allen Weinberg/  
Sony; designer: Mirko Ilić.

**211.** Packaging for Sony Music  
Entertainment's Legacy/Columbia  
Records collection *Miles Davis Quintet  
1965-68*. Art directors: Arnold  
Levine, Janet Boye.

**212.** Greeting card for Levi's. Design  
firm: Pao & Paws; art directors: Ivy Hu,  
Imin Pao; designers: Kevin Hsu, Imin  
Pao; photographer: Imin Pao.



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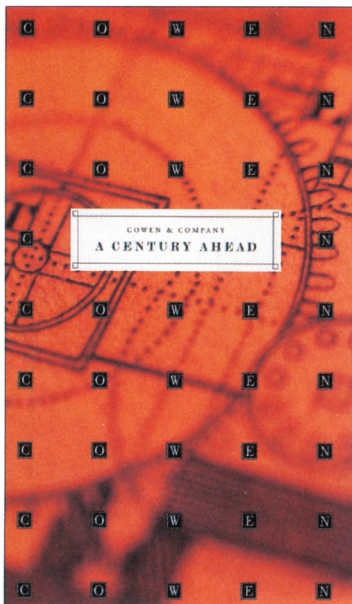


210.



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213.

**213.** Promotional brochure for Cowen & Co. Design firm: Pentagram Design; art director: Michael Gericke.

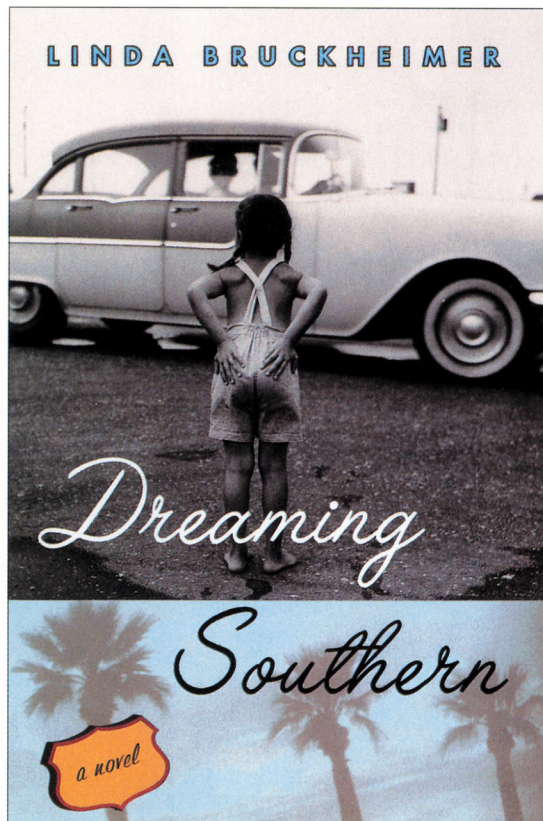
**214.** Book jacket for Dutton. Art director: Mary E. O'Boyle; designer: Serling Studio/FPG; photographer: Timothy Archibald.

**215.** Book jacket for Walker & Co. Art director: Krystyna Skalski; designer/illustrator: Sophie Ye Chin.

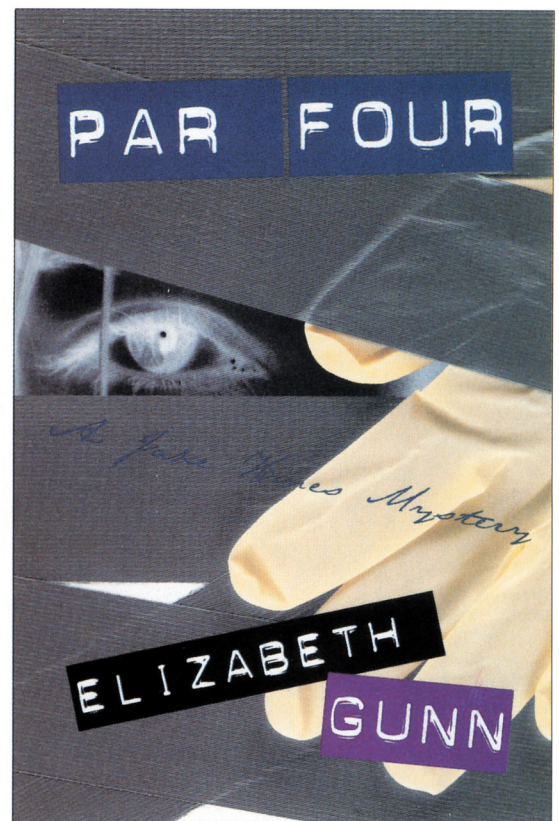
**216.** Business cards for Young & Rubicam. Design firm: Landor Associates; art director: Carlos Sanchez; designer: Merel Matyinger; photographer: Carolyn Vauk.

**217.** MTV Video Music Awards book. Creative directors/designers: Jeffrey Keyton, Stacy Drummond, Tracy Boychuk; photographer: Micheal McLaughlin.

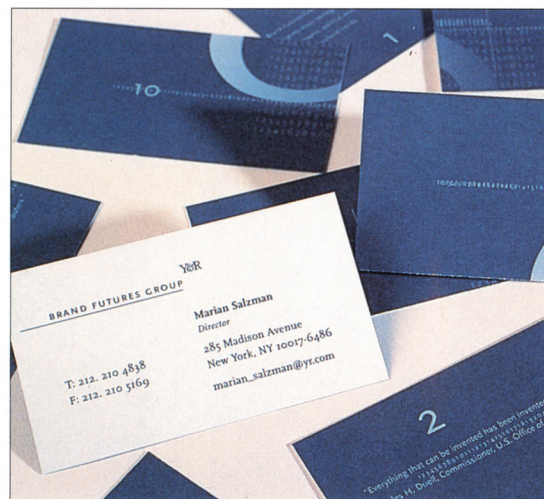
**218.** Symbol for United Jewish Appeal's volunteer group Hands On. Designer: Steven Brower/Steven Brower Design.



214.



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219.

**219.** Outdoor poster for the movie *Whipped*. Design firm: Boiler Room East; designer/illustrator: John Hobbs; photographer: Greg Naumaier; type design: Phil Kelly; client: Hi Rez Films NY.

**220.** Outdoor posters for *De La Guarda*, an off-Broadway production. Design firm: Spot Design; art director: Drew Hodges; designers/illustrators: Kevin Brainard, Kristina DeCorpo.

**221.** Outdoor campaign for Dell Computer. Design firm: Design Machine; art director/illustrator: Alexander Gelman; designers: Eric Revels, Alexander Gelman; client: J. Walter Thompson New York.

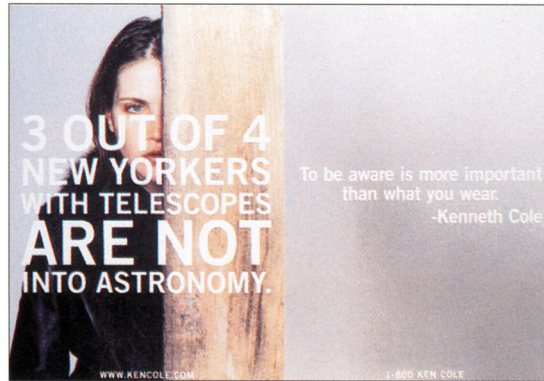
**222, 223.** Ads for clothing retailer Kenneth Cole. Art director: Joy Delaney; designers: Tamara Behar, Monika Kim; photographer: Nathaniel Goldberg; writer: Leslie Kolk.

**224.** Menu for the restaurant Mi Cocina. Design firm: Felix Sockwell Creative; designer/illustrator: Felix Sockwell; photographer: John Katz.

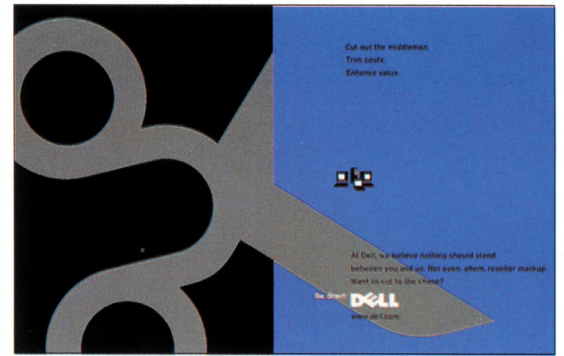
**225.** Calendar for Weyerhaeuser Paper and Superior Graphics. Illustrator: James Yang; design firm: Clarke Thompson Design; art director: Yonnic Kim.



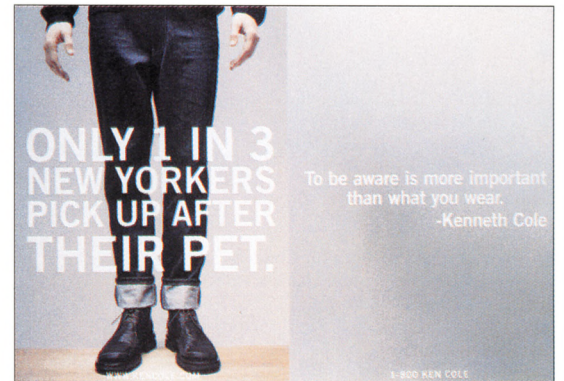
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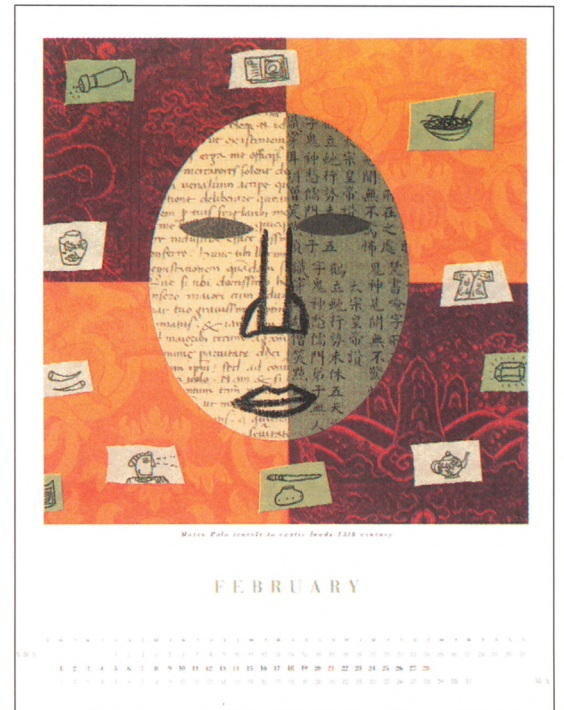
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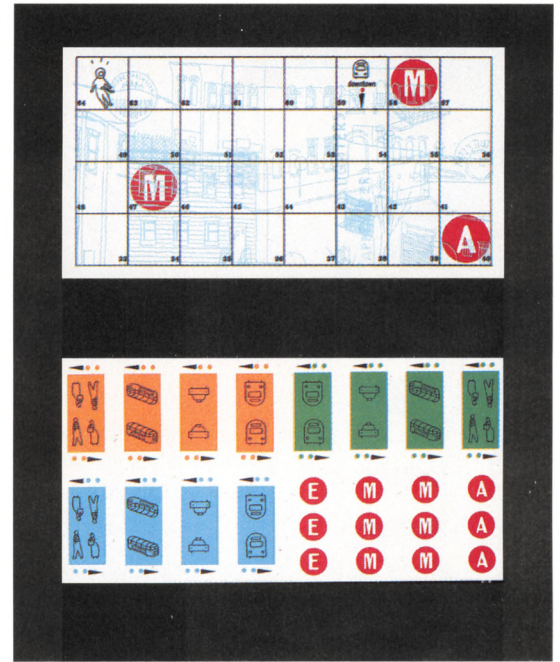
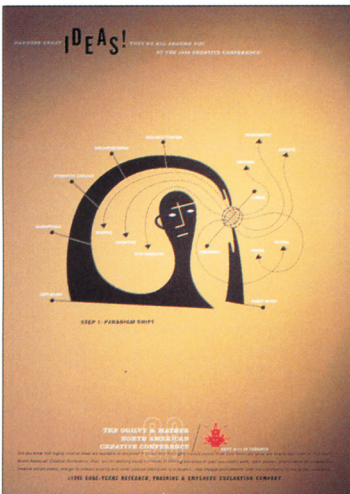
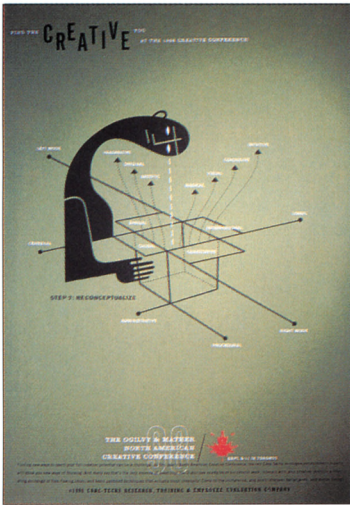


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**226.** Poster for North American Creative conference. Agency: Ogilvy & Mather; designer/illustrator: Felix Sockwell; creative director: Brian Collins; writer: Dave Canright.

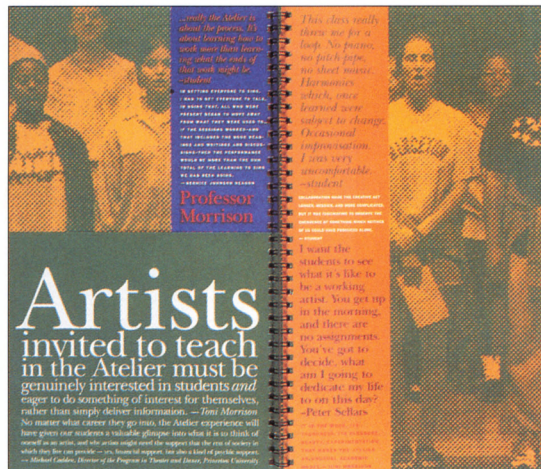
**227.** Page from *Rolling Stone*. Illustrator: Scott Menchin; art director: Fred Woodward; designer: Hannah McCaughey.

**228.** Birth announcement card for Emma Cilluffo. Designer/illustrator: Laurent Cilluffo; hand-sewing: Valérie Cardon.

**229.** Brochure for Princeton University. Design firm: Pentagram Design; art director: Michael Bierut; designers: Jennifer Bernt Olsen, Katie Meaney.

**230.** Logo for Gemini Industries. Design firm: Kuo Design; art director: Sam Kuo; designer: Bongchan Kim.

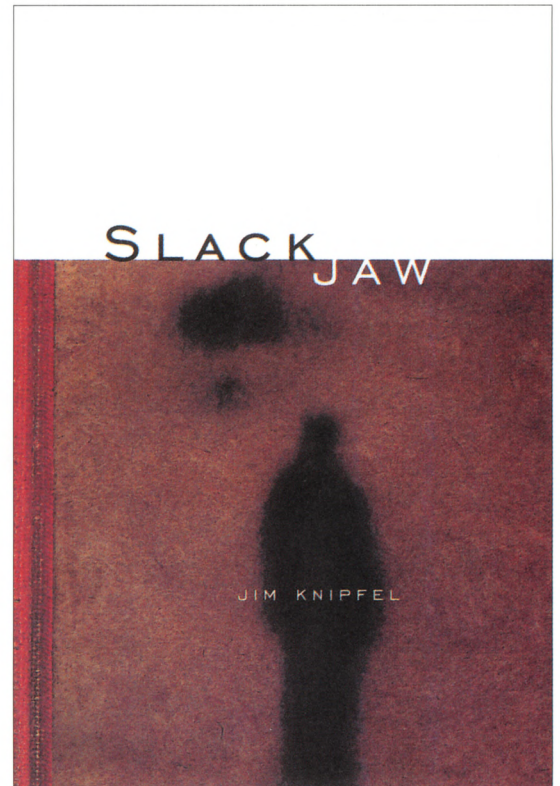
**231.** Book jacket for Tarcher. Designer: Chip Kidd; illustrator: Marc Yankus.



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231.



## Font Management Choices

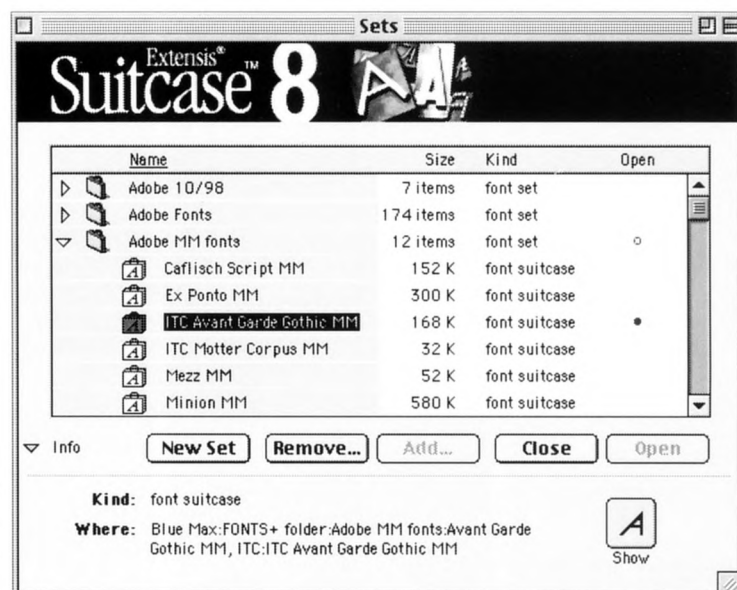
By Jim Alley

Anybody with more than a handful of fonts has doubtless felt the need for some way to organize and display them. For a number of years, Suitcase was the first choice of many design professionals (including service bureaus). But Suitcase went a long time without being upgraded and—surprise—it began to show compatibility problems with Mac OS 8 and higher. In the meantime, Adobe caught up and passed Suitcase in features with its Adobe Type Manager Deluxe and Adobe Type Reunion.

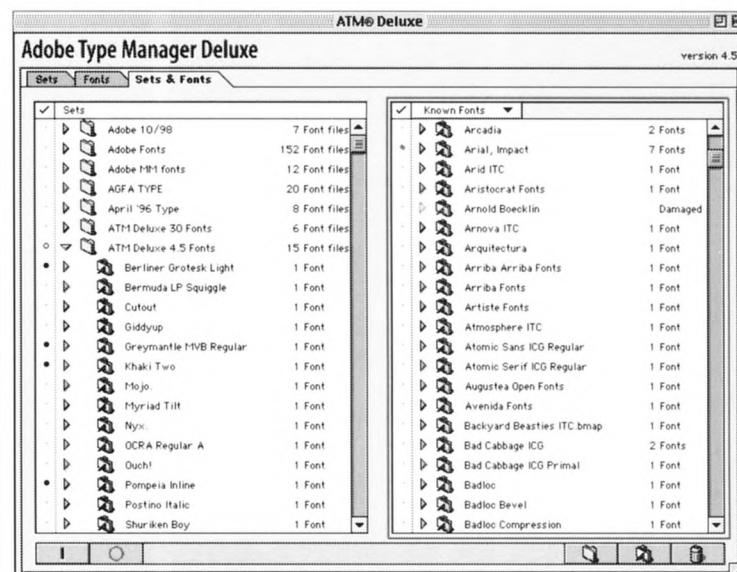
Now there are new versions of both Suitcase and Adobe Type Manager, so it's time to make another comparison.

Managing fonts can be a big job involving a number of tasks. Because nobody with a significant font library wants all the fonts active at the same time, one mandatory function is to provide a relatively painless way to activate or deactivate them. Both ATM and Suitcase do this, although they go about it in significantly different ways. ATM starts by searching your hard drive and building a master list of all "Known Fonts." This database is then made available by running the ATM program and clicking on a font to activate it. Suitcase does not maintain a database; rather, the user—you—locates fonts and activates them as needed.

Both programs let you create sets of fonts, thus enabling you to turn on or off a number of fonts at the same time. This can be very helpful



1.



2.

if, for instance, you use one set of fonts for one client but need a different set of fonts for another client the next day. Creating sets with either program is a simple matter of dragging individual fonts (or folders of fonts) to the program's window. (See Figs. 1 and 2.)

Sometimes you only want to activate a font temporarily. Suitcase 8 provides several ways to accomplish this, the simplest being to drag the icon of the font(s) or the font folder(s) onto the Suitcase icon. The fonts will be opened immediately,

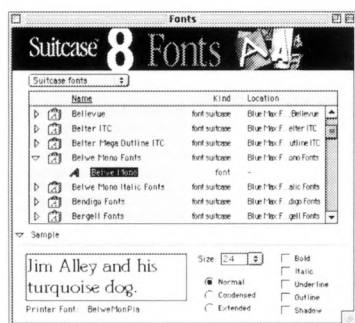
but they will only stay active until you restart your Mac. This is pretty handy for individuals, and becomes almost mandatory in public labs. Adobe Type Manager Deluxe 4.5 has a new option that allows you to specify whether a set will be active after a restart.

Another aspect of a font management system is helping organize the fonts on your hard drive, check for problems, and possibly fix them—or at least suggest how you might remedy problems manually. Adobe Type Manager will notify you if it





3.



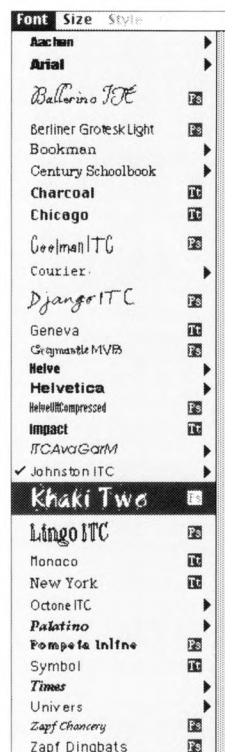
4.



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1. In Suitcase, double-clicking a font's name activates it. However, double-clicking it again does not deactivate the font. To do that, you must single-click the name of the font, then click on the Close button, and then click again to acknowledge that you understand that closing a font while applications are running might cause problems. After you've closed a few fonts, you'll appreciate the "Don't remind me again" preference.

2. Adobe Type Manager Deluxe provides several views. In this illustration, the "Known Fonts" are on the right and the sets are on the left. In both cases, clicking in front of the font or set activates it, as shown by a black dot. A gray dot indicates a font that is in the System's Fonts folder and cannot be deactivated. Note that ATM has marked Arnold Boecklin as damaged; it can not be activated.

3, 4. The two programs differ significantly in their ability to preview fonts. Fig. 3 is ATM's font sample, which can be printed either one font at a time or as a group. The Suitcase sample area, Fig. 4, is quite small, shows only one size, and cannot be printed.

5-7. The appearance of your font menu can affect your efficiency. Fig. 5 is a font menu with no organization. The fonts are arranged alphabetically according to sometimes cryptic names. All of the bold faces appear together. Adobe Type Reunion (Fig. 6) groups the fonts into families that pop out from the main name, and the fonts are displayed in their own faces. MenuFonts (Fig. 7) adds the ability to choose the size of each font. Compare Ballerino, Khaki Two, and Lingo. MenuFonts also displays a symbol that indicates whether a font is PostScript or TrueType.

finds problems with a font—either corruption or missing parts. Depending on the seriousness of the problem, it might declare the font to be "damaged" and prevent its activation. The latest version lets you override ATM's assessment if you believe the font to be usable. The new ATM also adds a handy way of dealing with duplicate fonts.

Suitcase, on the other hand, ships with a version of FontAgent, a separate utility. FontAgent will locate all of the fonts on your hard drive and offer several options for organizing them. It will find and eliminate duplicate fonts, find missing parts (such as bitmapped fonts with no corresponding printer fonts, or vice versa), and resolve font ID conflicts. It will even, if you wish, remove extra screen font sizes and move the reorganized fonts to a new folder, putting each face into a separate folder.

All of this is quite handy, but not

without a few rough spots. For instance, FontAgent renamed several of my fonts. La Bamba became "La," Old English became "Old," and One Stroke Script became "One." This is worse than unhelpful; it creates problems that I will have to fix manually—and tediously. (Strangely, this misstep was not consistent. New Baskerville was not truncated at all; even odder, Garamond Handtooled became "Garamond Han.")

There is no Undo for FontAgent's functions, so it would be wise to back up your font folders before running the program.

When I ran FontAgent on my admittedly font-laden Mac, it reported that it had fixed 717 problems! Since I was not aware of any "problems" with my fonts, I'm not sure what to make of that claim. Maybe FontAgent considers long font names to be a "problem."

Naturally, with any good font management system, there will be a way to preview a font before actually activating it. In the main Suitcase

window, there's a button called Show that takes you to another window which lists the individual fonts. You might expect to click on a font's name to see a sample, but you have to first "expand" the font by clicking on the triangle to the left of its name. (See Figs. 3, 4.) Then you can click on the icon that looks like a printer font icon in order to see the small sample. This is all understandable, but it seems to take more steps than are really necessary. By contrast, with Adobe Type Manager Deluxe, you simply double-click on the name of a font and you're presented with a full-page sample sheet of the face in different sizes. Furthermore, ATM can print this sample sheet out for future reference. Suitcase apparently has no way to print samples.

If you're like most font users, you'll want some way to combine your fonts into families; nothing is more awkward or uglier than a font menu that lists each and every separate face alphabetically by its style:



MenuFonts allows me to choose the font and the size that each font displays. Some fonts—especially decorative and/or display faces—are hard to see and read at 12 points. MenuFonts lets you specify, on an individual basis, what size each font will display. (Both programs let you turn this feature off for individual fonts, so that you can read the names of dingbat fonts.)

Both programs offer automatic font activation, but they handle this task in different ways. Adobe Type Manager Deluxe has the ability to activate fonts automatically on an as-needed basis. Thus, if you open a document that uses a font that is not currently active, ATM Deluxe will activate it for you with no actions necessary on your part. This is a great time-saving feature. Extensis provides an XPress XTension (XT) which does more or less the same thing but only works with QuarkXPress.

Compared with ATM Deluxe's performance, I did not find the Suitcase 8 XT to be as helpful or as reliable as Adobe's system. Sometimes a font would not activate at all. Other times a font would activate only when XPress was launched—not when the document was launched. Also, the Suitcase 8 XT only opens a single font, not the entire family. This doesn't do you much good if you need an italic or bold member of the typeface family. Finally, the Suitcase 8 XT added 12 to 15 seconds to the launch time for any XPress document opened.

Extensis insists that Suitcase 8 doesn't need to maintain a database of all of your font files in order to work, but if fonts have not been added to the list of sets, auto activation doesn't work. That sounds like maintaining a database to me, but it's an option you don't have to choose—unless you want auto activation.

On the other hand, Suitcase claims to open fonts which are em-

bedded in EPS files, which ATM can miss.

So which is the best system? There's no pat answer that will suit everyone. It should be obvious that you should not run the Extensis system and the Adobe system at the same time; you'd get serious conflicts. And yet, probably anybody who has enough fonts to consider either program will probably want to have Adobe Type Manager (although perhaps not the Deluxe version). After all, PostScript fonts look pretty horrid on screen (and print badly) without some form of ATM. The plain version of ATM, which offers font smoothing (or "rendering"), is pretty much free. Even if you don't already have it, it comes with Acrobat Reader. Setting aside for a moment the value of the other parts of each system, a big question still arises: Do you want two extensions (Suitcase 8 and regular ATM) or just one (ATM Deluxe) to do the job of smoothing your fonts and allowing you to manage and activate them? On the other hand, MenuFonts has distinct advantages over ATR.

For what it's worth, Suitcase does not come with a hardcover manual. Rather, it puts 1.8MB of help files on your hard drive (as opposed to 1/4" on your bookshelf).

*Jim Alley is a professor of graphic design at the Savannah College of Art and Design and editor of Mac Monitor.*

## **Digital Magazine Advertising**

By Klaus F. Schmidt

"Trailblazing the Digital Jungle" was the appropriate theme of the recent DDAP (Digital Distribution of Advertising to Publications Association) conference held in Toronto. And finding a clear path through that digital jungle is, indeed, a major task for advertising print producers.

To be sure, an increasing number of periodicals are requesting, although not demanding, ads in digital form, with TIFF/IT, and in the fu-

ture probably PDF/X, the preferred exchange standard. Yet too many digital ads are still arriving as application files or plain Post-Script. Publication printers are uncomfortable with the numerous variables inherent in these methods that render preflighting such files cumbersome and corrections time-consuming.

On the other hand, few publishers (especially smaller ones) have approached advertisers and their agencies to provide a reasonable comfort level for digital production workflow. (There are notable exceptions, such as Time Inc.). And too many agencies have remained reactive during this ongoing transition from analog (i.e., film) to digital ad production.

A further inhibiting factor has been the initial lack of correct information regarding publication digital requirements on rate cards or in the production volume of SRDS (Standard Rate & Data Service), which appears only quarterly. The latter problem is now being addressed through special publication Web sites and the newly established "Spec Book" of the Digital Ad Lab.

Many publication printers, as well as manufacturers of computer-to-press equipment, e.g., Creo, maintain that they still have to gear up to accept any digital format besides film, because the development and implementation of standards have generally been too time-consuming. Agencies, on the other hand, complain that publishers have been slow in accepting, promoting, and, in the end, enforcing standards. So it goes: each side accusing the other of treading water.

*Scientific American*, *National Geographic*, *TV Guide*, and Time Inc. publications were among the first to issue mechanical requirements for digital ads, usually accepting TIFF/IT and native Scitex formats—and more reluctantly, PostScript and PDF. Time Inc. established an excellent Digital Partnership Program,

educating and closely cooperating with advertisers.

Quad Graphics, a major publication printing house, founded ARM (Advertising Resource Management) centers in various parts of the U.S. to provide digital file inspection, proofing, and psychological support for advertisers, hoping to convince them that a film-based analog approach is no longer advantageous. These centers are rendering services for publications that do not wish to invest in complete digital prepress facilities.

At ARM, ads arriving in film form are converted to digital files on Creo Renaissance copy-dot scanners. This practice persists among printers so that they can integrate film-based ads, that last barrier of an all-digital production, into their digital workflow. A stop-gap procedure at best, but still essential.

Quad's ARM centers are in competition with traditional prepress vendors, like Applied Graphic Technologies, who have established similar digital management facilities. AP's AdSend group is now also extending its services beyond the digital distribution of newspaper ads, branching out into the magazine field and thus into the transmission of color files.

Although their numbers are growing from week to week, there are still too few digital ad files received by magazines. Most large publication printers are equipped with state-of-the-art digital production machinery, seeking a maximum return on their considerable technological investment. The editorial portion of many magazines is handled 100 percent as CTP (computer-to-press). Digital workflow has also been adopted very readily by catalog printing customers, though much less enthusiastically by print media advertisers, in spite of the fact that a vital, obvious necessity in the ongoing competition with electronic media is that print reduce its



production cycle time span.

One specific, and perhaps minor, problem was recently outlined by Eve Asbury, director of print and digital production at the Saatchi & Saatchi ad agency in New York. The “weak link” in digital production, she maintains, are the screen angles of digital color separations. In traditional film production, these angles are applied by the prepress vendor and remain unchanged by the publication printer during platemaking. In digital files, on the other hand, screen angles for various colors can be adjusted by the RIP of the CTP equipment, sometimes slightly changing pictorial appearance from what an advertiser approved on the agency’s contract proof. Asbury believes these should remain consistent and be embedded in TIFF/IT and PDF/Xfiles and as part of SWOP standards.

While the PDF/X standard is being finalized by industry experts, TIFF/IT is generally still the preferred, but by no means required, transmission standard. It is a transport-independent, accredited format for high-resolution rasterized file transmission, conveyed by networks, Web, or disks, while PDF, developed by Adobe as a document transmission method, is vector data which remains editable to a degree. PDF/X is the specific adaptation of PDF for graphic arts purposes, and soon to become an ANSI standard. More about that in a later column.

Digital ad workflow has numerous advantages for advertisers as well as the publication printing industry. It eliminates steps in the prepress area, eases—and frequently lowers the cost of—distribution to multiple magazines, and enhances pictorial sharpness, detail, and color rendition of advertisements. Solving all remaining obstacles, however, will require a lot of cooperation among advertisers, agencies, publishers, and printers.

*Klaus F. Schmidt is a graphic arts consultant.*

## Vest Pocket Cameras

By Harold Martin

Back in the days when the autographic Kodak was the last word in data entry on photographs, one of the more popular film sizes was the Vest Pocket format—1 5/8 x 2 1/4 inches or 4.5 x 6cm in the exotic metric system. The term derives from the small size of the cameras that produced vest pocket pictures; they were themselves capable of fitting into a vest pocket.

Now that photography has become imaging and the digital age is upon us, it is comforting to know that some things, such as the vest-pocket format, don’t change. One of the most active niches in the medium-format camera market is that occupied by today’s vest pocket cameras, sophisticated single-lens reflexes producing pictures measuring 1 5/8 x 2 1/4 inches. And since we live in a global village, these models are known collectively as “645 cameras” after the metric translation of their frame size.

There is a major difference, however, between the old and new versions. While the older VP cameras were low-priced amateur products, today’s are definitely top-of-the-line in features, quality, and price. This year, we have seen the final step in automation added to medium-format—autofocusing. Thus, today’s 645 models offer all of the automation of 35mm single-lens reflexes plus the advantage of a larger negative size, approximately three times greater than 35mm.

For the critical photographer, whether professional or amateur, this translates into sharper prints with a smoother tonal range and less worry about grain. Frankly, this advantage is minimal when it comes to prints 8x10 inches or smaller, but if you want 16x20 prints to impress a client, a large negative is the way to go.

The value of medium format has long been evidenced by the success

of the Hasselblad. But the 645 models differ in a basic way: Most of them are designed for use at eye-level with prism finder rather than at waist level. A minor problem when these cameras are used at waist level is that their format is essentially horizontal: The 2 1/4-inch side is the base while the 1 5/8-inch side is vertical, an arrangement that is great for landscapes but not always desirable for portraits. But since its handheld, you can hold the 645 any way you wish.

With our caveats out of the way, we can take a look at some of the latest models responsible for the vest pocket mini-revival.

In alphabetical order, we start with Bronica’s ETRSi, a beautifully made camera with an impressive array of accessories, including waist- and eye-level finders, motor winder, and auto flash, along with the ability to use both 120 film (for 6x4.5cm. pictures) and 35mm (for 24 x 36mm pictures). There is a Polaroid back for instant photography. The available lenses range from a 40mm f/4 wide angle to a 500mm f/8 telephoto. There are also two zooms, a 45-90mm f/4-5.6 and a 100-220mm f/4.8, which, in this reporter’s opinion, are just too much lens to carry considering the limited 2:1 range.

Exposure automation entered the medium-format arena several years ago, but focusing automation was not available until this year when Contax and Pentax introduced AF models to the 645.

Contax is a newcomer to this market, with its 645 model offering a total system. Auto-focusing on the Contax 645 is handled by a new AF sensor that has four horizontal and two vertical lenses in a 1/5-inch CCD comprising 250,000 pixels. A coreless motor is incorporated into each of the six Carl Zeiss lenses presently available. Focusing is fast and accurate in two automatic modes—single autofocus and continuous auto-

focus. There is also manual focus. The camera’s design permits making the switch from autofocus to manual focus easily and smoothly: When the photographer takes control of the focus, the autofocus is immediately released.

Lenses for the Contax 645 include a 35mm f/3.5 wide angle, an 80mm f/2, and—the longest focal length thus far—a 210mm f/4. Each lens incorporates a focusing motor. Among the accessories is a detachable eye-level AE prism finder that provides auto exposure in either shutter or aperture priority. There is also manual metering. Another impressive feature of the Contax 645 is a top shutter speed of 1/4000 second.

An exception to the reflex configuration of all other 645 cameras is Fuji’s GA645i, an automated lens/shutter model with a 60mm f/4 non-interchangeable lens focusing from 28 inches. Shutter speeds range from two seconds to 1/700 second. This camera is a large 35mm model in more ways than one, offering such “auto” features as exposure, film advance, and built-in pop-up flash with automatic brightness control. The camera is also the first to use Fuji’s barcode system: A built-in scanner reads the film speed, the roll size (120 or 220), and the film type (black-and-white, color print, or color slide). This data is automatically fed into the camera. The GA645i is a delight to use, but in this reporter’s opinion, a slightly faster lens would be welcome—say, f/3.5 or even f/2.8 instead of f/4.

A recent addition to the GA645 family is a zoom model, the GA645Zi with a 55-90mm f/4.5-6.9. This is an interesting and impressive feature, but again, given the limited zoom range and slow speed of the lens, what’s the point? Actually, a wedding photographer shooting with flash might welcome the convenience of a built-in zoom lens.

From Mamiya comes the 645 Pro single-lens reflex, another full-sys-



tem camera offering a choice of backs, finders, and auto exposure capability. Shutter speeds range from four seconds to 1/1000 second. The lens listing starts with super-wide 24mm f/4, up to 500mm f/5.6. The fastest lens available is an 80mm f/1.9 and there is a whopping 300mm f/2.8 APO lens carrying a five-figure price tag. Also on the way is an autofocus Mamiya 645 model, joining the trend to medium-format automation.

Pentax has the distinction of being the first company to introduce an autofocus 645 camera, the Pentax 645N. This model joins its older sibling, the Pentax 645, which provided exposure automation but stayed with manual focusing. The new autofocusing model arrives with five new autofocus lenses—45mm f/2.8, 75mm f/2.8, 300mm f/4, 400mm f/5.6, and a 45-85mm f/4.5 zoom. The new camera also accepts all existing manual focus lenses. Like the other 645 single-lens reflex cameras in this group, the Pentax is part of an extensive system that includes backs for 70mm and Polaroid films, close-up accessories, and waist- and eye-level finders. It is also the lowest-priced member of the group, although not by much.

If there is a serious drawback to medium format, it is the cost of equipment, which is not significantly different in size and weight from that of a top-of-the-line 35mm reflex. The slightly larger and heavier lens and camera packages are well-balanced and easy to handle. But when it comes to cost, current prices can be off-putting: Basic cameras and lenses start at approximately \$1500 and move up rapidly. Are medium-format products worth the cost? In terms of quality and performance, they are. But this is like saying a Rolls Royce is worth the money. The question for most photographers is whether they need a Rolls Royce when perhaps a mere Lincoln or Cadillac will serve.

On the other hand, moving into medium format is a commitment that could last throughout a career. That in mind, if you amortize the cost over a decade or so, the entry fee does not seem excessive, especially considering that these camera systems are not only a pleasure to use but produce superb results for sophisticated users.

*Harold Martin is a freelance photography writer and editor.*

## Working Titles

*Continued from page 66*

stifle the sentiment, grudgingly accepting the idea that they might develop their own tastes, face their own dangers, and in fact, have a life without you. And the sense of betrayal becomes absolute with the knowledge that they are enjoying themselves. Because there was, of course, that terrible suspicion that my own words were having more fun on someone else's page.

These incomprehensible duplications occur in life; why not in titles? Cancer cells, history, human beings, life experience itself—all are adept at replicating themselves, and titles, it seems, have that talent, too. While Harold Pinter's *Ashes to Ashes* was being played on East 23rd Street in Manhattan this winter, *Ashes to Ashes* by Tami Hoag kept its own post on *The New York Times* bestseller list for fiction. The former traced the interior battles of a woman haunted by the atrocities of war, while the latter was a thriller in which an FBI agent tracks a serial killer known as the Cremator. Charles Frazier published *Cold Mountain*, his Ulyssean tale of a soldier returning home from the Civil War, shortly before Joseph Stroud published a collection of poems titled *Below Cold Mountain* in 1998. Such duplication, or near-duplication, occurs even among the legends. Eudora Welty's first published story was "Death of a Traveling Salesman" in 1936, 13 years before Arthur Miller's *Death of*

*a Salesman* opened at the Morosco Theater in New York. Even the briefest cruise through Amazon's Web site will point out that nearly every title has, if not a twin, then a sibling.

While titles themselves cannot be copyrighted, you might think that in this age of electronic information, publishers would have found some way to construct some sort of clearinghouse for their use. But that has not been the case, and perhaps it is all for the best. And perhaps, in the case of book jackets, the words themselves tell only part of the story, while the graphics evoke atmosphere, convey information, or manage to do both gracefully. Carin Goldberg, once identified as "queen of book jacket design" and designer of more than 1200 of them, makes the point that different genres reside in entirely different realms. "In my view, fiction and nonfiction don't live on the same planet. They don't relate to each other at all. And often, in fiction, titles themselves don't mean very much; the visual imagery is what's important in telling you what the book is about. The cover of a fiction book needs to convey some kind of emotion. But in nonfiction, what you need to get is information. Which is not to say there can't be an emotional component, too. As a designer, I have to tread that line between emotion and information delicately."

Perhaps, in the end, the inevitable duplications of words have a logic and justice to them. The lesson may simply have to do with the multiplicity of meaning. Words, like people, can have parallel lives. Or rather, multiple lives. Words have manifold meaning; it is what makes them generous and what gives them their largesse. Words have been generous to me—kind, even. And as I watch my own words hallucinating and having the time of their lives on the cover of Pérez's book, I make every effort to be equally so to them.

## Barbara Kruger

*Continued from page 68J*

And because it is so site-specific, it'll be completely redesigned for other venues. It has to be rethought in terms of most effectively engaging the viewer.

**Heller:** So the installation is indeed a piece of design that draws various elements together to create one big statement.

**Kruger:** Well, sort of. I mean, yes, the configuration is a designed one. But I hope that this leads to the possibilities of multiple meanings and incremental suggestions. I've always been wary of singular "big statements." I prefer a kind of aerosol of assertions, doubts, and contradictions.

**Heller:** As you design this, is the goal to make it as accessible as possible?

**Kruger:** Yes and no. I mean, I want the work to be accessible, in that I want it to draw the viewer in, to engage the viewer. But what I hope for is accessibility based on questioning and complexity, rather than a mere cleverness or literalness. I address the viewer, but I also identify with that viewer.

**Heller:** What do you want the viewer to get from your show?

**Kruger:** It's really hard to answer that. I mean, there's no recipe for looking at the work and figuring it out. I think that images and words generate meaning that changes, to some extent, from viewer to viewer. Different people generate different readings. But as far as my concerns go, I'm interested in how the notions of power, money, and sexuality are played out in the spectacles and secrets of everyday life.

**Heller:** There is a sense that you are very much part of the art establishment now. Is this true?

**Kruger:** That is the idea that most people have. And on a symbolic level, it, fortunately, is very true. But as far as my daily life goes, I feel very removed from the hustle and



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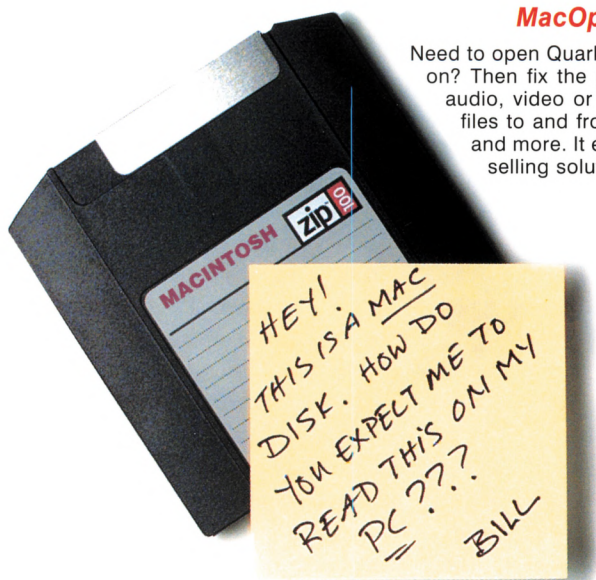
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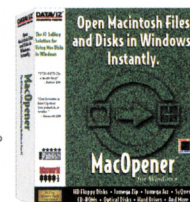
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bustle, the rumors and innuendo, the dealing and speculation of the art world. I have a very critical relationship to the subculture, even though it has been quite cordial to me in many respects. I mean, compared to the movie and music business, it's a trove of benevolence and generosity. That's how bad those worlds are. I mean, making art is something artists do, whether they're painters or musicians or novelists or filmmakers. But what happens to that art, especially in the art world, is stranger than fiction. In terms of auction sales, it's no longer about an object, a piece of canvas covered with paint, or a sculpture, or a photograph. No. We're talking about a vessel of speculation and exchange, whose fluctuation of value is fueled by the same kind of buzz, rumor, and inflationary aspect that fuels the stock market. It's capricious and arbitrary, but also dead serious. And my comments are not judgments. Merely observations. It's pure anthropology to me.

**Heller:** Why is MOCA giving you this exhibition?

**Kruger:** MOCA has been insistently supportive of my work, which I greatly appreciate, since not that many museums have purchased pieces of mine. They acquired a large vinyl work, *Untitled: It's a Small World, But Not If You Have to Clean It*, which is one of my favorites. And they also invited me to do a work on the large exterior wall of the museum as part of the exhibition, *Forest of Signs*. Basically, the curator, Ann Goldstein, has been a tremendous supporter and has given me the opportunity to work on this exhibition in this extraordinary space.

**Heller:** When your show comes to the considerably smaller Whitney space in July 2000, what must you do that is different, and indeed site-specific?

**Kruger:** I'll be figuring out ways to

work the space, to make it a visually compelling experience for myself and others. Obviously, with the reduction in square feet, there'll be much less work in the show, but I also want to add some new pieces. Hopefully, the result will have a kind of eloquent economy that can combine a lean reordering of space with an arresting direct address. I want to try to deal with the ways that pictures and words play out in a culture that is simultaneously hungry for spectacle, yet seemingly shockproof. That powerful contradiction always gives me ideas.

### Palm Readers

*Continued from page 60*

new letters and images. A company in Cambridge, Massachusetts, named E Ink, is working on the technology, which it calls Immedia. The company has already created a sign, now hanging in a JCPenney store, that changes into different display advertisements. Immedia still needs work—its resolution, contrast, reflectivity, and other features aren't quite up to the standards of print—and E Ink spokespeople won't estimate exactly when book-like applications of Immedia will become feasible, but we can assume they will arrive within a few years rather than decades.

Perhaps the most interesting thing about the possibility of electronic books, though, isn't the way they would make written information more available—it's what they would do to the very idea of texts. Once the content of a book becomes digital, the form is bound to change. Animated illustrations would be just the beginning. The kind of experimentation in interactivity that began with CD-ROMs will doubtless begin again, and who knows what hybrids of text, image, and interactivity could develop? Who even knows what "reading a book" may mean 10 or 20 years from now?

### Person, Place, or Thing

*Continued from page 68L*

promptly sitting in my place and leaving me nowhere to sit but in his. The moderator saw what had happened, but was too shocked to correct it, introducing him as me, me as him, and calling on me (him) first. In a glorious exchange, he (as me) attacked his own designs as irresponsible and I (as him), defended them. The dialogue went like this:

"I am deeply offended by your disregard for the safety and comfort of the user, all for the sake of style," he said.

"I resent that, Caplan. No one has ever been killed or even cut in a chair I designed," I said.

"Maybe not yet," he conceded.

It was the only design panel I have ever unreservedly enjoyed, and I think of it whenever I have a splinter or have to go to the Javits Center.

Name badges seem simple enough but can be complicated by hierarchical choices. The badges at this year's International Design Conference in Aspen displayed IDCA '99 at a scale readable across the Rockies, while the wearer's name appeared in much smaller type. The principal emphasis, then, was given to the one piece of information that everyone there already knew about everyone else there. Yet one could argue that, in an attempt to build the temporary community of a conference, that *is* the right emphasis. And since some people take name badges home as souvenirs, place, time, and occasion are what they want to remember. They know their own names.

The design firm Donovan and Green once occupied the penthouse of a mammoth insurance company that required all visitors to sign in at the landlord's security desk, where they were issued a horrendous identification patch backed with an especially toxic pressure-sensitive adhesive. Instead of affixing it to my lapel, I stuck it on my briefcase,

which after several visits was plastered over with my name and the Met Life logo. When they were peeled off, the leather finish came off with them, leaving what looked like a Louis Vuitton skin rash.

At a college reunion my bifocals enabled me to read the name badge of a woman I encountered and thus retrofit her into the memory of the girl she had once been. When name and person came into focus, I cried out, "Christine!"

She took off her glasses, switched to trifocals, and inspected my lapel.

"Ralph!" she said. We embraced, something I do not recall our having done when we were students. Now I wonder, in that shared senior moment, whom were we embracing? The people we used to be? Our names?

Signage is not just environmental. Name badges are personal signage, but the messages they carry are personal but not private. James Baldwin wrote a book called *Nobody Knows My Name* at a time when not everyone did. Today, you should be so lucky. The government knows your name. Stores know it. Creditors know it. Junk mail perpetrators incorporate it into their computers. The stuff of public directories, individual names nevertheless remain laden with private meaning. Nothing sounds to the ear or strikes the eye quite like your own name.

The Japanese are noted for the high seriousness with which they regard business cards. No culture I know of takes name badges seriously, or roll calls, but a name is more intimate than a business affiliation and deserves design protection. There is a particularly queer resonance to hearing your own name called out, even if someone else has it. I have a friend named Richard Burton who used to get phone calls asking if he was "the real Richard Burton."

We stand naked until named. Nudity was the signature of Abner



Dean, a popular cartoonist of the '40s whose drawings were always inhabited by naked people. In one of them, the people all wear name tags and the caption reads, "Everybody has to have a label."

Well, everyone does. Name tags, like all inventions of the devil, are both pernicious and necessary. The human impulse was to be a verb, to act: pluck the fruit, eat it, find fig leaves to cover the mystery of our most private parts. It must have been the serpent who adorned the figleaf with copy, simultaneously introducing into newly minted humankind the proper noun, the pronoun, and with them the concept of ownership. "Hello. I'm Adam."

I think I am a gerund.

#### P. Scott Makela

*Continued from page 50*

client work and numerous invitations to lecture.

Makela's approach to design was as a fine artist; each graphic problem was a unique solution or reflected his particular way of seeing. In recent years, he was most proud of his work on the Communications Theatre at the Cranbrook Institute of Science, a multimedia project that introduces visitors at a very experiential level to how the earth and its living creatures evolved.

Makela also designed animated title sequences for videos and films, including music videos for Miles Davis, 10,000 Maniacs, and Michael Jackson's "Scream," and, in collaboration with Jeffery Plasker and David Fincher, opening titles for Fincher's films *The Game* (1997) and *Fight Club* (1999).

The connections between print, film, video, music, and interface design were always present for Makela. He was adept at creating and producing original musical compositions, first through a progressive Christian rock group called Manasseh, for which he played bass and sang, and later, through a family-

based effort, "post-industrial rock" music, called "AudioAfterBirth," distributed through Emigre.

"Scott's message," says Katherine McCoy, "would seem to be that the more virtual and mediated our lives, the more hyper-physical we must be. The further his work moved into electronic media, the more it seemed the natural expression of his forceful physicality. The body, its parts and processes—including his,

his wife's, his daughter's—provided him with powerful imagery. He found meaning in physicality and poetry in biological processes, even those that many might find distasteful or shocking or just too personal.

"All of living informed his work and his enthusiasm compelled him to use it all as raw material for his subject matter, embracing the moment and hyper-conscious. Horrible or beautiful, but never neutral.

Always in overdrive."

In *Whereishere*, a book published last year by British design critic Lewis Blackwell and the Makelas, Makela's take on the world is summed up in a double-page spread titled "Deep View," an image of the cosmos captured from the Hubble Telescope. His comment: "It's just about looking outward, looking back." He is now part of that cosmos, as he is part of our design heritage.

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## Typescript

*Continued from page 68B*

Like Poetica, Zapfino will most likely carve out a niche as a specialty face for invitations, awards, poetry, and headings. Its initials may be its most widely used characters. The limitations of Zapfino do not bother Zapf, who expected them when he began the design. "I did it especially to offer something more useful, compared to the many bad alphabets pushed on the market by designers in the last [few] years, who have no idea at all about good forms of calligraphy," he has said. In this respect he has succeeded.

In a speech given at Rochester Institute of Technology in 1969, Zapf said, "In spite of mechanization and rationalization, it will be our task as book artists and alphabet designers, together with the technicians, to maintain the artistic aspects for progress in the evolution of printing." Zapfino, created out of a desire to further automate typesetting processes, has maintained the artistic aspects of our letters. Yet there are subtle differences between it and its inspiration, Zapf's calligraphy of 1944. The letters of Zapfino have been tamed. They have been moved away from handwriting, toward type. The capitals are shorter (cap height to x-height ratios of 5:3 and 2:1, instead of 7:2 and 3:1); the ascenders are taller (ascender height to x-height ratios as high as 8:3, instead of 2:1); there are fewer looped ascenders; the long swash letters are less curvaceous; and the letterspacing is tighter. Thus, for all of the virtuosity and dashing quality of Zapfino, it is surprisingly restrained—and legible.

Like all script typefaces, Zapfino is very personal and idiosyncratic. Not surprisingly, a few of its characters are disappointing, notably the wide 4; the *j*, *p*, and swash *f*, whose descenders lack a pronounced leftward sweep; and the primary *v* that dips and bobs awkwardly. And, de-

spite Zapfino's wealth of characters, there are several omissions that, while not essential, would be useful: a tailless *z*, a long *s* (a critical part of Zapf's 1944 calligraphic composition), a swash *m* in the manner of the swash *n*, a swashy finial *s*, an *us* ligature (*es* and *is* are present), and a *Mr.* logotype (*Mrs.* and *Ms.* are present). Complaints like these are to be expected and do not diminish the overall feeling of elegance that Zapfino exudes.

In the end, whether Zapfino becomes wildly popular is inconsequential. What's more significant is that it is additional proof that at an advanced age, Hermann Zapf, like Adrian Frutiger, continues not only to design exciting typefaces but to stay on the cutting edge of technological change in the industry. His career has spanned all of the technologies of typemaking—from punchcutting to Linotype and Monotype to photocomposition to digital composition—and with Zapfino, he has again adapted our ancient alphabetic forms to new situations.

## Raw Materials

*Continued from page 68H*

cause punk viewed them all as equally unacceptable authority totems whose ideological distinctions were irrelevant. Mainstream cultural icons like television, suburbanism, and Budweiser were treated similarly: as cornerstones of an establishment society, ripe for vandalizing. This approach lacks subtlety and is occasionally vulnerable to excesses, but more often than not, it's highly effective.

While the notion of collecting such raw, almost proletarian work in a slick anthology volume arguably runs counter to punk's street-level roots, only the staunchest curmudgeon would take issue with *Fucked Up + Photocopied* on these terms—punk design deserves to be documented, and *Fucked Up + Photocopied*

does a good job of shaping a tremendously unruly batch of material into a coherent presentation. The book's design, while clearly professional, nonetheless evokes and mimics the feel of the original fliers, with super-enlarged background patterns and sidebar essays (some interesting, some laughably naive) set in a playful hodgepodge of type styles. The overall effect stops just short of visual overload—much like the fliers themselves. The nexus point for punk's anti-authoritarian alienation and its raw, hard-edged esthetic was the movement's do-it-yourself ethos. Just as punk rock taught countless kids that anyone could be a musician, punk graphics inspired a generation of amateur designers who might never have thought of flexing their artistic muscles if they hadn't been able to use such simple tools as a pair of scissors, a glue stick, and a photocopier. Today, however, do-it-yourself means learning how to use Quark and Photoshop, which gives underground graphics a profoundly different look. As one nameless observer wistfully reminisces in *Fucked Up + Photocopied*, "I guess endless enlarging on the Xerox machine just gets under your skin. The newest technology was a typewriter that had two different type styles. PCs have changed the process forever."

Just in case there was any doubt about that, check out *Nocturnal*, another collection of music fliers—except this time the subculture being documented is the 1990s international rave scene. Flipping through the two books, one after the other, makes for a rather jarring transition; just as rave music is infinitely slicker than old-school punk rock, the full-color flier and poster designs in *Nocturnal*, virtually all of which appear to have been designed digitally, are far more sophisticated than those in *Fucked Up + Photocopied*, at least in technical terms.

Glittering illustrations, craftily re-

touched photos, dancing typography, and an endless parade of wink-wink pop-art references keep the pages of *Nocturnal* lively. This time there's no conflict between the art and the presentation—the posters, the book, and the scene they document are all similarly slick and stylized. But consistency can be a hollow virtue—what's the point of staying true to the "ideals" of a scene as vapid and narcissistic as rave? While the images are blissfully free of the punk scene's naive bluster, they often wallow in technique for technique's sake and feel emotionally empty, providing a telling reminder that cultures devoted to pure hedonism rarely produce enduring art—musical, visual, or otherwise.

## Plumber and Poet

*Continued from page 68D*

than 30 years. His paramount strength as a teacher, she notes, was an "ability to identify the most germane principles underlying the study of graphic design."

Those principles, as anyone who has read Rand's acclaimed books (*Thoughts on Design*; *Paul Rand: A Designer's Art*; *Design, Form, and Chaos*; and *From Lascaux to Brooklyn*) already knows, are ways of embodying function in form. Anticipated by estheticism, verified by *Gestalt* psychology, and promulgated by the Bauhaus, they consist of such valued and venerable traits (to quote Tom Hardy, who worked with Rand at IBM) as "simplicity, directness, clarity, uniqueness, appropriateness, relevance, beauty, and very often playfulness." That Rand not only taught these strategies but used them daily when he worked is demonstrated by the astonishing quality and consistency of his designs.

Even for Rand devotees, Heller's book contains a surprising amount of new material. Dozens of his obscure, earlier pieces—billboards, advertising layouts, book jackets,



children's book illustrations—that have rarely, if ever, been published before are reproduced here in full color. There are also new fascinating stories, including his memory of the exact moment when, as a student looking at a poster in an issue of *Gebrauchsgraphik*, he first saw the use of a visual rhyme, a device he later so artfully brought to his corporate logos for ABC, Westinghouse, IBM, and UPS.

Rand made adroit, subtle use of rhyme and other form principles when he wrote about design, but strangely, he forgot them whenever he spoke. He writes like a poet, people said, but he talks like a plumber. Neither Heller nor Helfand ignore this oddity in Rand's character, which surely affected the way that he worked with students, colleagues, and clients.

At the same time, they never explicitly say why he persisted in speaking so bluntly and crudely in "gruff Brooklynese punctuated with expressive phrases"—like "lousy" and "for the birds"—"that denoted approval or disapproval." Many of his former students, writes Helfand, "share vivid memories of running from the studio in tears after a particularly grueling Rand critique."

On the book's dustjacket is a photograph of Rand against the background of a city street, which might be the street he grew up on. He is standing in front of one of his own billboard designs, pensively looking beyond and away. The billboard is an advertisement for a film, the title of which overlaps his own profile. It reads: *No Way Out*.

None of us can ever go home again—but at the same time, we never completely leave. Reading this book, we wonder how much of Rand's psyche was spent on keeping the peace between the astute Paul Rand, who designed logos and wrote books, and—was it Peretz Rosenbaum?—the badass Brooklyn kid who did the talking for him.

## In Visible Silence

*Continued from page 68F*

of Brodovitch's design—the details on each spread are carefully annotated in the back of the book.

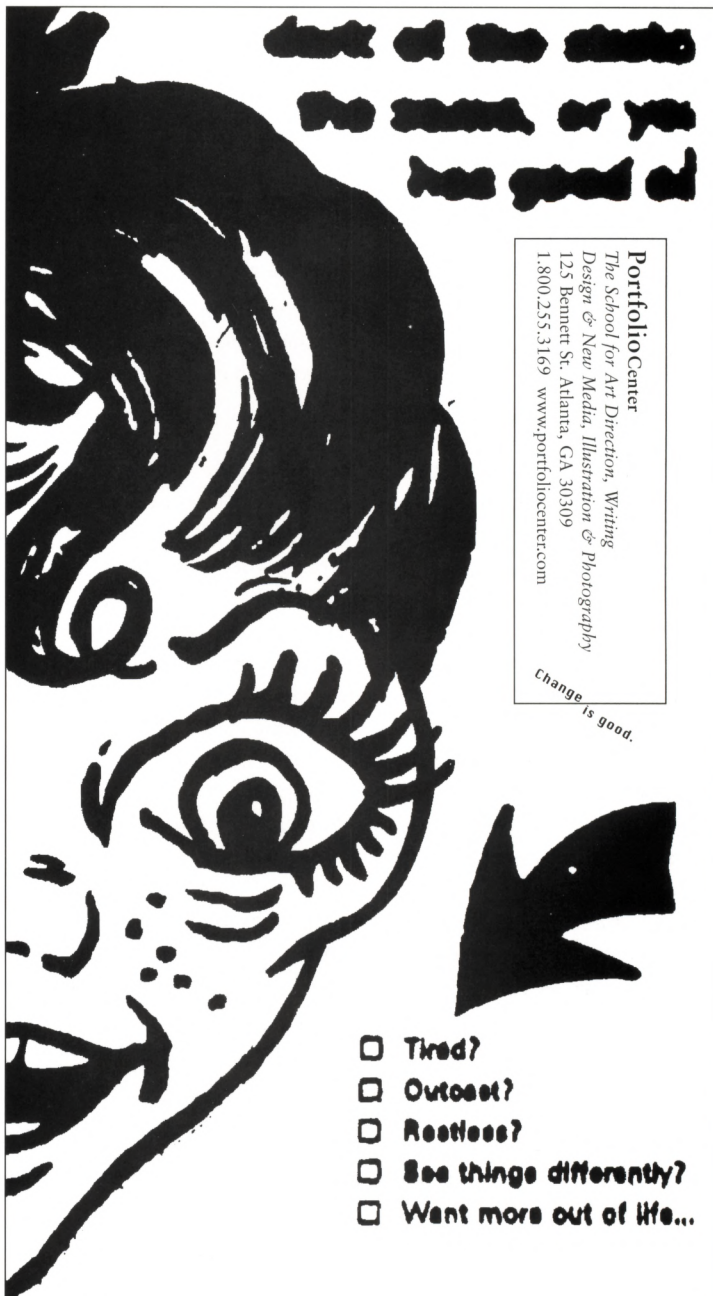
And who better than Brodovitch, in fact, to worship at the shrine of the visual—the silent visual—because one could argue that it was he who led the whole visual-over-words charge in the first place.

Not that there's nothing left to say or write about Brodovitch's extraordinary life. He fought for Russia in the First World War and moved to Paris following the 1917 Revolution. He worked with Diaghilev on ballet sets before he'd ever designed a magazine page. In addition to his design work, we could say that contemporary photography would not be the same without him. But given that one decent book on his life has already been written—Andy Grundberg's *Brodovitch*, which melded images and words relatively nicely—don't hold your breath for the *gigundo* treatment that, say, a Hollywood contemporary of Brodovitch's, film director Ernest Lubitsch, received in the pompous bio *Laughter in Paradise*.

Where Grundberg's book was the Brodovitch "starter" collection, this new volume is best geared to the Brodovitch esthetes, those who already know his stories and just want to savor the work without narratorial "guidance." His serious fans have seen most of these spreads before, and aside from the presentation itself, there isn't much new here. Then again, it's a stunning package.

And when you return to these spreads, it's an incredible journey. Cartier-Bresson, Avedon, Man Ray—all playing for the master conductor, making visual "music" that's been equaled since, but never bettered. So let's hear it for the "silent" book. What's next: the silent book review?

I thought you'd never ask.



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## New York City

*Continued from page 303*

be more straightforward, even obvious. Today, there are so many brand success stories to draw from to explain things to the client in a way they will understand that, inevitably, the creative challenge becomes one of branding."

New York City graphic designers are also eager to engage with the world in broader terms. Many no longer look to a cultural zeitgeist for message cues, focusing instead on defining the message to become what Michael Grossman calls the "originating author." That's the more difficult road to great work—and it's a road still not taken often enough, Grossman says. "We often enter projects too late in the process, so that whole gig is spent scrambling to back up to the point at which you should have been brought in. Instead, designers need

to instigate projects, be entrepreneurs, think about the important things. They have to contribute to the world. They need to ask, 'How can I be the genesis, rather than the one who makes someone else's vision flesh?'"

Ken Carbone, cofounder of the Carbone Smolan Agency, also recommends that designers put more faith in their personal vision, as artifice is easily detected. "Contemporary graphic design resonates with an unencumbered spirit," he says. "Work that is overcharged, dense, about provocation, trying so hard to impress, is work that will burn itself out quickly." What creative spirits don't love the idea of giving free rein to the power of their own ideas?

Considering how information flows today—at warp speed, and often removed from its original context—ideas are easily disjointed

from their authors; rather than originating new thoughts, we may be destined merely to aggregate them. This view of the designer's role emphasizes transformation over progeny. Rather than merely sending a message, design challenges, exposes, alters, and converts.

"I used to be convinced that it was all about visualizing music or effectively communicating a book through the cover," says Stefan Sagmeister, whose CD packaging has earned him four Grammy nominations. "If you take the notion that all you have to do is communicate the content, what you get is Mies van der Rohe architecture, with a museum looking like a white box with the paintings inside. The transformative equivalent is the Guggenheim Bilbao. Even though the interior might not be ideal for viewing art, the museum is ideal for Bilbao. It transforms the entire city and our idea of

a museum physically. It brings people to a place they wouldn't travel to if it weren't for the container. *That* is transformative."

Certainly from that perspective, none of the old dictates matter anymore. Or, as Karim Rashid puts it: "It is wonderful to be active in a world letting go of those boundaries."—Leslie Sherr

## The Southwest

*Continued from page 139*

appearance of Southwestern design? "Some sort of 'Medieval-torture-device-meets-a-computerized-post-apocalyptic-techno-über-world' style is growing in popularity around Dallas," says Sykora. "There also seems to be a contest to see who can layer the most images in an ad, which is probably due to the computer." Platt has also detected a migration of Charles S. Anderson's style from Minnesota to Dallas. Garcia says, "The 'Dallas look,' which really put the city on the map in the '70s and '80s, is still alive, but it's been joined by so many other styles," and Austin is seeing a style described by Matt Hovis of Hovis Design as "a combination of lo-fi letterpress or silkscreen and an infusion of ravey technophilia. We dig it."

While Austin seems to be a nexus for high-tech industry and cutting-edge film and production design this minute, other Southwestern cities are beginning to carve out a place in the design scene. John Rasberry, an art director at Fellers and Company in Lubbock, Texas, and a professor at Texas Tech University, has seen the high-tech start-ups move in and predicts, "You'll be seeing more Lubbock designers in future issues of the PRINT Regional." Don Newlen of Scottsdale, Arizona, finds that "more and more of our clients are small businesses and entrepreneurs with the same innovative spirit and creative drive that we



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bring to the table." Even Oklahoma City, still rebuilding after the bombing and a recent tornado, is breaking out of a conservative past. Illustrator Cameron Eagle, who works mainly for national clients such as Pepsi and Procter & Gamble's Crest toothpaste, has noticed an increase in local work. "For a long time Oklahoma City agencies had this system from the '50s—they had staff illustrators, jacks-of-all-trades, stylewise. Now they go outside for something specific." Steven Walker reports that the city is undergoing "a major facelift," including a new baseball stadium, and is developing an interest in image: "Our regional clients are more sensitive to how they are perceived in the market and are willing to invest in design."

In general, Southwestern creatives appear too busy to be worried about either economic downturn or millennial apocalypse. As Sykora puts it, "There's much work to be had. So why not grab a cocktail, crank up the *Mambo Madness* CD, and party like it's 1999?"

—Pamela A. Ivinski

## The East

*Continued from page 259*

that the computer vernacular is gone," says Lanny Sommese, who, with his wife, Kristin, jointly heads the design program at Penn State University: "We're getting back to relevant, stirring design." Conge, who has been running a one-man design and illustration studio for 30 years, says he has seen increasing demand for the hand techniques in which he specializes, a fact that pleases him: "The computer is very limiting. It works the way an airbrush does for an illustrator: You end up with so few personal-choices. As for those wannabe designers who try to pass off some fancy Photoshop fonts as an actual idea, Ching notes, "I think these people make us look good."—Caitlin Dover

## The Midwest

*Continued from page 163*

neken says that the Milwaukee business press has released articles by "experts" that claim the way to get the best work from designers is to ask for lots of bids as well as speculative work. "Clients don't realize that we're all sharing notes, though," she says.

While their first love is still definitely print, more Midwestern designers are becoming involved in the Web, albeit cautiously and organically. Not all clients demand a Web site within the first five minutes anymore, and with technology on the horizon that promises to block banner and other types of Web advertising, many companies are still maintaining a wait-and-see attitude. Design offices generally fall into one of three camps: those who are heavily involved and who have staff dedicated exclusively to new media;

those who farm out programming and other non-design related tasks; and those who are still sitting out the dance.

Not all designers are rushing into Web design, but high-tech clients are definitely rushing into the Midwest. Some businesses are bringing in work by actually locating here—such as Amazon.com, which selected Coffeerville, Kansas, for a major new warehouse, a very central location that will keep Amazon's shipping costs down. Others are trying to make their products and services friendlier and more understandable to the public. "The nature of our work here is very human," says Guy Gangi, partner in Mobium Creative Group in Chicago, explaining why tech and IT companies are flocking to the Midwest for design and illustration. "The more high-tech you get, the more high-touch you need to be."

Print advertising is still strong, even in usually unadventurous trade ads. High-tech companies are presenting special challenges, says Mark Haumersen of Periscope. "This is hard stuff to understand, and sometimes it's not much fun to work on, like when you're trying to do an ad for a serial port board that goes into the back of a computer. But we believe that trade advertising can be creative, too," he says.

As far as style and content are concerned, entries from the region revealed plenty of ads divided in half, and designs with modular grids dividing images and color into squares; a preference for a higher x-height in type; lots of full-bleed, often duotoned photos; muted, grayed-down palettes with plenty of oranges and greens; print pieces with many layers of things tucked into other things (cards inside envelopes inside another envelope in-

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side a folder, inside a static-free bag); prevalent travelog themes; and for some reason, lots of body outlines. There was only a smattering of Monica jokes. A retro look continues to hang on, but much more interesting are references to other, earlier art movements, such as art deco and minimalism. The work looks cleaner; even collaged, grunged, Photoshop-eviscerated work reveals a sense of pattern and structure that makes it more appealing to a wider audience.

Another visual theme may be a symbolic offshoot of the current market: There are plenty of blue skies, open roads, clean waters, and an overall sense of peace. Will the economy and sources of business be just as positive next year? Many creatives think so. Nonetheless, there are rumblings of worry. "There is a bit of wariness among clients who worry about stock

prices. They wonder if this market is full of empty promises," says partner and art director Kevin Budelmann of BBK Studio in Grand Rapids. Tom Rodgers, president of Rodgers Townsend in St. Louis, remains optimistic. "I would expect the trend will continue toward client open-mindedness to working with all sizes of agencies, and to going where the good thinking is, rather than where the big name is. It used to be that small agencies got small clients, and big agencies got big clients. Now agencies of all sizes are prospering," he says.—Cathy Fishel

### The Far West

*Continued from page 73*

"expect an Aeron chair and a G3" as soon as they arrive.

For Seattle designer Art Chantry, greater issues relate to what is becoming of the design profession itself. Chantry reflects that design has

changed dramatically, especially in the tech-focused Northwest. "Design since the introduction of computers has somehow become marginalized, a subculture. Design, in embracing technology, has debased itself. Designers have moved from taste-makers to hourly wagers, contract workers." Chantry decries the lack of conceptual thinking and a neglect of design history in the new breed of designers.

For Joshua Berger of the Plazm Media Collective in Portland, however, the Northwest is "a laboratory for new ideas." He and his colleagues have expanded into areas of advertising, window display, and broadcast spots, and specialize as type consultants for computer-related industries. He says that the quality of life here—and this is true in all of the West—allows for the development of "a personal-voice-in-design."—Margaret Richardson

### The South

*Continued from page 221*

ers in professional baseball. There are a lot of good ones and a lot of bad ones. Copywriters are more like left-handed pitchers—there are fewer overall, and the few really good ones are locked up and available only if the offer is great."

There also remains a gap in talented mid-level creatives, exacerbated by the unrealistic expectations of recent graduates. "This is a tough business," Grimsley says. "We want to produce great work, but we are in a service business, and sometimes you have to sit down and just do the job—in one-tenth the time a student has on a class project—while managing the other projects on your plate. And that's a very sobering realization for a person just out of school; the test is whether they have the right temperament and people-skills to make it. After five to 10 years, many decide that this industry isn't for them."

Many Southern firms work diligently to encourage talented graduates to stay close to home. "There are more graduates who are excited about staying in the South," Dusenberry says, he among them. "Only two years ago, fresh out of graduate studies in design at The Portfolio Center, I was encouraged to go to New York or San Francisco. I was told that staying in the South would be detrimental to my career. I steered clear of that bad advice and chose to stay in my hometown, to foster a demand for my work, to service my community. There's a real sense of family here. I love the South."

Beausoleil attributes recruiting success in North Carolina to coverage in the design annuals. "I think that many of the better designers look toward the larger cities to make their careers. That's why we try as hard as we can to get our name in the books—to show talented designers that there is opportunity in

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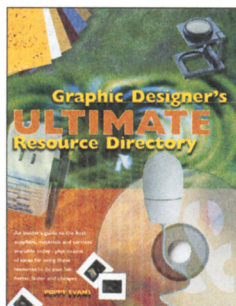


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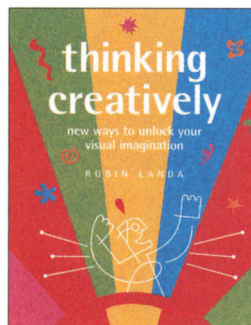


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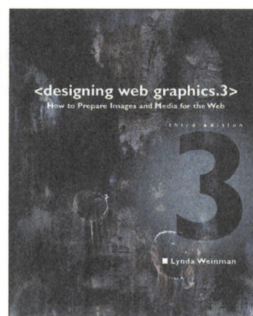
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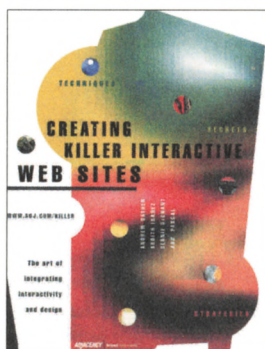
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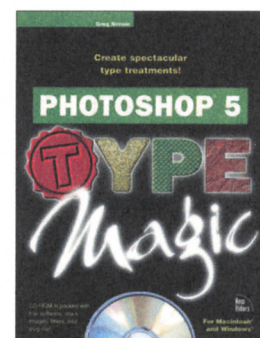
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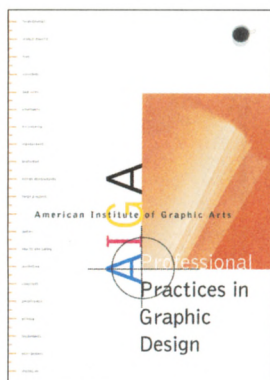
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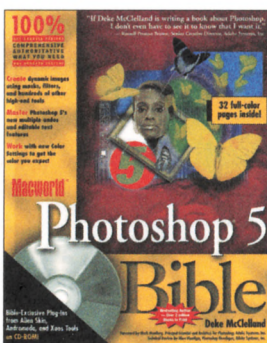
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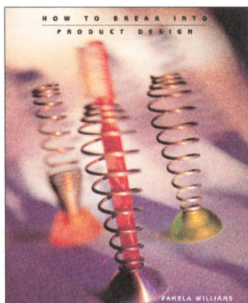
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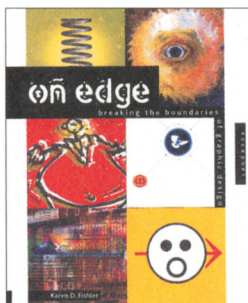
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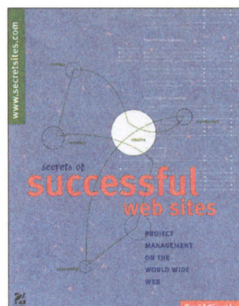
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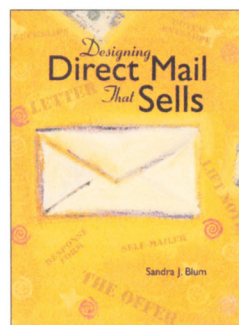
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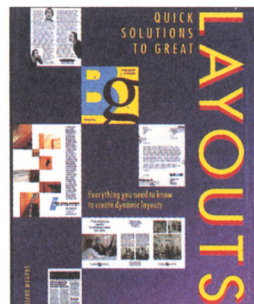
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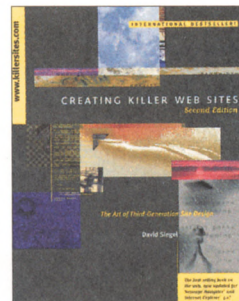
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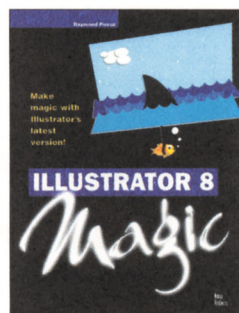
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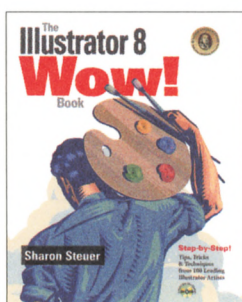
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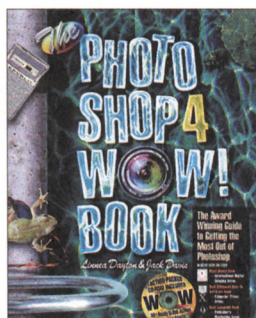
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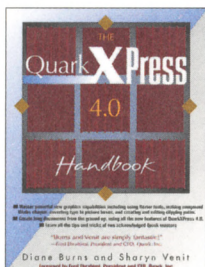
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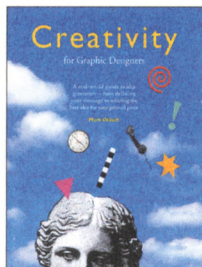
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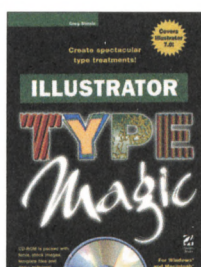
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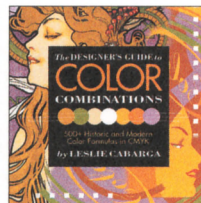


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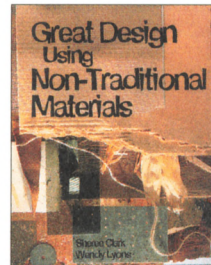
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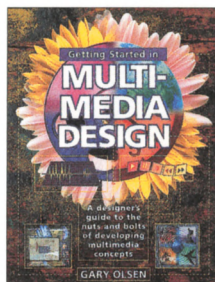
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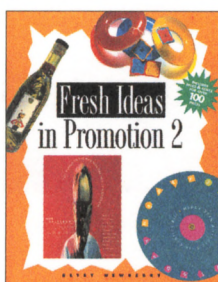
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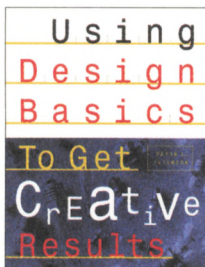
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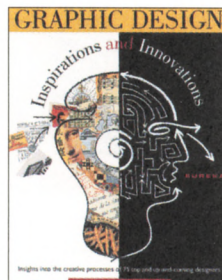
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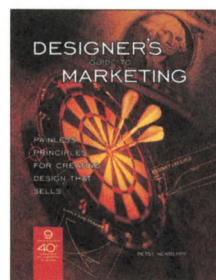
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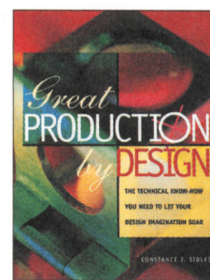
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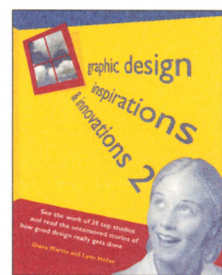
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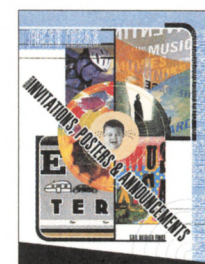
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the South." And Southern firms hold their own with the big boys up North. The Smith Agency's "God Speaks" campaign recently earned an Obie and two merit awards from the Outdoor Advertising Association of America. Robb says his agency took home more Obies than other larger, more prestigious agencies, including BBDO/Los Angeles; Carmichael Lynch, Minneapolis; Goodby Silverstein, San Francisco; and Leo Burnett USA, Chicago. "Is that cool or what?"

Native Southern designers, in short, are happy and proud to be where they are. "I was born in the South," Dorning says, "and it was a great place to nurture my creativity as a child." Yee-Haw's Julie Belcher says she's "hillbilly all the way, from Bluefield, West-by-God-Virginia, mountains: swingin' bridges, curvaceous one-lane roads, and mountain music."

Grimsley, an Atlanta native—"One of the few, the proud, the chosen"—says fewer than half the local designers were born or educated there. Jim Paddock, chief creative officer at Atlanta's Fitzgerald + Company (and a Detroit native) concurs: "Although I've been here for years, I'd say at least a good 50 percent of our people aren't from the South either." But native or otherwise, Southerners are handling the boom in business and technology with stereotypical lack of fuss. While the rest of the country is battling worldwide epidemics of traffic congestion, cell-phone interference, and server crashes with hissy fits and homeopathic antidepressants, Southern designers hold steady, producing a goodly amount of first-rate work. South Carolina native Gil Shuler, head of his own firm in Charleston, gives this advice: "Take 'em easy."—Jennifer Ehrenberg

## Regional 1999

*Continued from page 72*

Dory Colbert in Columbia, Missouri, states, "Technology helps me work out of my home with clients all over the country." Sonia Greteman in Wichita, Kansas, has also expanded her client base with a little help from e-mail. "Because we're living in an electronic age, we can stay competitive, even though we're in the middle of the Middle West," she says. "I have clients as far away as Nicaragua and Costa Rica."

"Evidence of the long-predicted demise of the annual report is finally apparent on the West Coast, where lush printed pieces are no longer the norm. 'Clients are looking for a more pared-down version of the report,' Paul Schulte [in San Francisco] observes. Although his firm historically handled eight to 10 annual reports each year, last year it did only four. 'The Web is becoming a much more important vehicle for financial reporting,' he says."

"In expanding services to accommodate the growing demand for Web-site development, designers see a need to position themselves as specialists. 'Clients want to feel they're working with someone who's an expert,' says Chris Noel [in Rockville, Maryland]. Noel calls his Web department Particle, and has entrusted the coding to a high-school intern. "I never thought I'd have a high-school student on staff," he says, "but he's brilliant."

"With more emphasis on international work these days, it's becoming harder to find work that is distinctively 'Southern' in style, although humor is by no means passé. Occasionally, local culture is fondly mocked in ad copy, such as this line for the Winn-Dixie Street Ball Showdown by Red7e, Louisville, Kentucky: 'Drag your ball hogging, rim shaking, roof raising, double pumping, lane driving, show boating bad self out here and PLAY.' Likewise, West & Vaughn of Durham, North

Carolina, celebrates Clintonian appetites in ads for Hector's Burgers: 'A juicy, dripping 1/4 lb. slab of sizzlin' 100% beef . . . enough grease to put you on a first name basis at the local ICU.'"

Well. Here we are. —Martin Fox

*Notes on this year's Regional: With approximately 33,000 entries, we selected 1799 for inclusion, 71 fewer than last year's total. Three regions showed slight increases in accepted entries, while three showed small decreases. Here is a breakdown of accepted pieces compared to last year: Far West—455 pieces (last year: 519); Southwest—175 (last year: 197); Midwest—399 (last year: 387); South—252 (last year: 231); East—287 (last year: 328); New York City—231 (last year: 208).*

*The process for selecting work for the Regional, was the same as always. The judges were PRINT's editors and art director, and the judging principle was one of elimination. We went through several rounds, always eliminating more work until, by general consensus, it became impossible to eliminate further because the remaining work was too good. Not until the entries survived two rounds did we separate them according to region. We then counted the pieces to determine how the different sections within the regions would fare compared with the previous year—which sections would grow or shrink.*

*All the work in the Annual was produced (or is presumed to have been produced) in 1998. Each piece shown is accompanied by what we hope is accurate credit information. The main point of interest of a piece—the illustration, the photography, the overall design—is indicated by leading off the credits with the name of the person or firm responsible for that particular contribution—usually the person or firm that submitted it. In cases where a piece was submitted by two sources and where the sources were from different locales, we made our own arbitrary determination about where to place it.*

*So there.*



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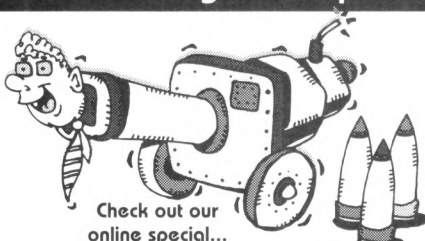
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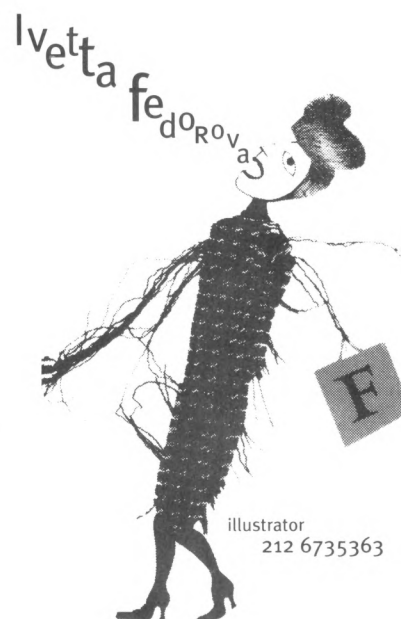
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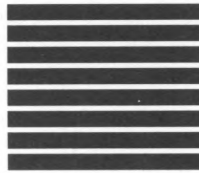
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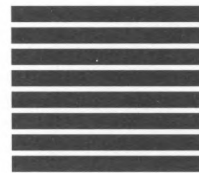
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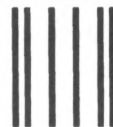
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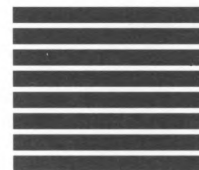
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